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GIVEN BY

Oliver Ditson

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# COMPLETE METHOD

FOR THE

# GUITAR:

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CONTAINING THE

ELEMENTARY PRINCIPLES OF MUSIC,

AND A NEW, ORIGINAL, AND PROGRESSIVE MODE OF ACQUIRING A

## RAPID MASTERY OF THE INSTRUMENT.

INTERSPERSED WITH A PLEASING VARIETY OF POPULAR

## SONGS AND NATIONAL MELODIES.

BY

## OTTO FEDER.

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## P R E F A C E.

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THOSE who are acquainted with the instruction books hitherto published for the Guitar, will scarcely look for an apology when a new book of this kind is laid before them. In venturing this assertion, I do not presume to intimate that I consider the existing methods for the Guitar as devoid of merit; but, in my opinion, they have of late ceased to keep pace with the corresponding works in other branches of music, so that, judging from the material which most of them contain, in the shape of exercises, one would suppose the Guitar to be more destitute of resources than any other instrument. Indeed, few will deny that, were it not for the occasional appearance of a good performer, and the positive existence of excellent music written for the Guitar, the opinion alluded to would soon become universal from the want of progress in the published methods of tuition. The classical compositions of masters like GIULIANI, SOR, L. SCHULTZ, etc., and even their more important exercises and studies, which comparatively few have, by a kind of oral tradition, or by immense application, been enabled to interpret, are almost inaccessible to such as have no other guide than the "Guitar Instructors" now in use. It was, therefore, my chief object in writing this book, to lead the pupil so far, that he can advantageously study the works of the great composers. At the same time, the interests of those

who want to play the Guitar only for accompaniment, have been duly considered. But for them, this volume would have been enlarged by a collection of Concerto-pieces; as it is, the first two parts are indispensable to the student who would play accompaniments that deserve the name, whilst the third part, though not absolutely necessary, will be found both interesting and useful.

The explanations given in this book presuppose a pupil who knows nothing of music, and though they are deemed sufficiently ample to help him on without a master, yet I would advise every one who wishes to employ his time profitably, to secure a good teacher from the beginning, who, by adapting and varying precepts, by example, and by warning of bad habits, may do more for his pupil in one month, than the unguided efforts of the latter could accomplish in six; besides, an entirely self-taught musician can hardly hope, ever to become a finished, or graceful performer.

I have introduced the various subjects in the order in which they should be learned, and in such portions as are wanted, aspiring, not to a systematical development of theoretical propositions, but to that of the musical understanding, and the physical capacity of the student.

THE AUTHOR.

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Entered according to Act of Congress, in the year 1858,  
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# PART FIRST.

## INTRODUCTION.

THE GUITAR, though in general, used merely to accompany simple ballads, (to which purpose it is, doubtless, eminently adapted), is yet, on account of its compass and completeness, fully qualified to be used as a solo instrument. It does not possess the capacity of sustaining notes like the Violin, nor can it, in point of power and fullness, compete with the Harp; but it combines qualities of both which, together with its extreme delicacy of tone, makes it a highly efficient instrument in the hands of a skillful performer.

It is often objected, that the practice of the Guitar presents, in proportion to the result, more difficulties than that of most other instruments. This, however, is an error, owing partly to the facility with which ordinary accompaniments are acquired, which makes the labor expended on further improvement appear so much greater, and partly, to the inferior quality of the instruments in use, which are called Guitars only by courtesy. Moreover, the fashion of arranging music indiscriminately for the Guitar, has contributed to give currency to the opinion just mentioned. The mechanism of one instrument often affords great facilities for the execution of certain passages which, if imposed upon another, may involve considerable difficulties without producing a corresponding effect. Besides, it should be borne in mind that, when great versatility is desired, inherent peculiarities of character must act as obstacles; therefore, the Guitar, whose tone is of a highly peculiar quality and color, cannot be equally well calculated for the performance of every kind of music.

An amateur should, as much as possible, adhere to the compositions of good masters, and before attempting to play an arrangement, ascertain that it is done carefully, and well suited to the instrument.

## STRUCTURE OF THE GUITAR.

THE GUITAR is composed, 1st, of the *body*, or hollow portion of the instrument, comprising the *sound-board*, the *back*, and the *ribs*; 2d, of the neck, on which the finger-board is mounted; 3d, of the head, on which the pegs are fixed; 4th, of the tail-piece, which serves to hold the strings at any particular height above the sound-board. The holes near above the finger-board are called *frets*. The opening in the sound-board is called the *rosette*. Below this is the *bridge*, within which the strings are secured by being slung into a knot and kept down by little pins.\*

\* The strings, when tuned, necessarily tend to draw the bridge in the direction of the rosette, which generally results in a depression of the sound-board on that side, and a raising of it on the other side of the bridge. To obviate this irregularity, which must impede the even vibration of the sound-board, and

The height of the strings above the surface of the instrument, as regulated by the bridge at one end, and by the nut at the other, is of great importance. Some manufacturers place the strings very high, with a view to prevent their jarring against the frets, but without regard to the facility of playing. If the bridge is too high, the fingers of the right hand must contract more than convenient to touch the strings; if the nut is too high, the fingers of the left hand cannot stop the strings with ease.

The finger-board and neck have also to be carefully considered. If the neck is too thick, the hand becomes soon fatigued, a very thin neck is liable to bend. A little observation and comparison will do much towards clearing up any doubtful point of this nature. The finger-board must be neither too broad nor too narrow; the latter is more frequently the case than the former, especially from the nut to the third fret. The surface of the finger-board ought to be very slightly curved from right to left, and the profile of the bridge should correspond with that curve. There are some finger-boards with a transverse cavity between the frets which scarcely project above the wood, on pretence of affording relief to the left hand; these are to be discarded entirely. The frets should be of metal, carefully polished, placed perfectly parallel at gradually lessening distances, and should rise very distinctly above the board, without protruding with either end at the sides of the neck.

The distance between the nut and the bridge may be from twenty-four to twenty-five inches for the common Guitar; the scale of the so-called *Third-Guitar*, which is tuned a minor third higher, is proportionably shorter. The Concertos of GIO-LIANI, the Primo of his admirable duetts for two Guitars, and other concerted pieces are written for the Third-Guitar, the tone of which is more penetrating on account of its higher pitch, and therefore better calculated to bear the accompaniment of other instruments.

The *Capo Tasto*, a small ledge of wood lined with leather, which, by means of a string and peg, can be screwed to the finger-board, so as to hold all the strings at any particular height, is a valuable article.

The *tail-piece* is a small wooden board, which serves to hold the strings at a uniform height above the sound-board.

consequently interfere with the tone, a contrivance known as TILTON's improvement, appears very serviceable. It consists of a *tail-piece*, of metal, fastened at its small end to the tail-piece at the lower extremity of the instrument, from whence it widens towards the bridge. The strings are attached to the broad end of the tail-piece, and the bridge serves merely to maintain them at the requisite height above the sound-board.

The tone of every new Guitar has something more or less harsh and dry, which does not wear off until the instrument has been in constant use for some years.

The best Guitars were formerly made at Vienna; very bad imitations, having nothing in common with the genuine instruments but the pattern and the light color of the varnish, have since been thrown into every market. The better sort of French Guitars may be ranked among the second class instruments. The Spanish Guitars, though often made of excellent old wood and possessing a fine tone are of a somewhat uncouth shape and generally deficient as regards the finger-board. European instruments are not always calculated to resist the climate of the northern countries of America, and the necessity for their importation seems entirely superceded, as probably the best Guitars are made in the United States.

### ON STRINGS.

THE GUITAR has six strings; three of catgut, and three of silk spun round with silver wire. The relative thickness of these strings is a point of importance. To determine the due proportions in that respect, it will be safest at first, to consult a gauge, consisting of a metal plate with a graduated slit. The grades marked with the letters E, A, D, G, B, E, show the average diameter of the corresponding strings. Beginners would do well to commence with a thin set of strings, and substitute thicker ones gradually, as their fingers improve in strength.

Of equal importance, with a proper thickness of strings, is the quality of their material, and a perfect evenness and compactness throughout their entire length. Unfortunately, many complaints are heard on this subject, not only from Guitarists, but from all performers on stringed instruments. A silver string may be bad from being spun closer in some places than in others, which can be perceived by the eye, or the touch; it will then sound false; it may be spun too close altogether, which will give it a harsh sound; if spun too slack, the tone will be faint; if the wire is bad, it soon wears out at the frets; if the silk is bad, the string will break when tuned up to pitch. As it is next to impossible to distinguish these latter qualities by the eye, the purchaser will practically have no alternative but to find out the best strings by experiment. The same observation holds good with regard to the gut-strings; for though every musician knows that the best are made in Italy, yet there is such a difference in Italian strings, and such close imitations abound, that mere description cannot lead to the discovery of the genuine sort. All that can be said, is, that a good gut-string should be of whitish color, transparent, and glossy; dull, yellow

strings are generally old and damaged. Unbleached silk should be used in the manufacture of silver strings.

Before putting the string on, examine its vibration by seizing the ends between the first finger and thumb of each hand, stretching it with some force, and striking it with the little finger. If the string is equally compact and thick throughout, the vibrations will show two curved lines forming the boundaries of the space in which the oscillation takes place; if it is uneven, an irregular third line, or more, will be seen between the two former

After the string is drawn up and tuned, the twelfth fret should give the correct octave of the open string. If it is found to be false in this respect, a portion at the end should be cut off, as the unevenness occurs sometimes at the extremity, and the vibration of the rest may be regular. Whenever a string is newly put on, it will relax continually for sometime, the instrument should therefore be strung, at least, several hours before you intend to play upon it.

To protect the strings against the influence of the weather, and to preserve the instrument generally, it ought to be kept in a well lined wooden case, into which it should be carefully deposited every time after it has been used.

### NOTATION.

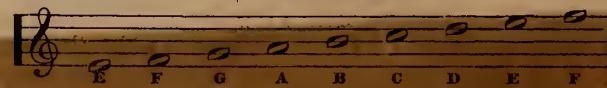
THE signs for musical sounds are called notes, and the method of writing them is termed *notation*. The notes are named after the first seven letters of the alphabet: A, B, C, D, E, F, G, which are repeated as often as the extent of the notes require it. The *pitch* of a note is determined by means of a system of five lines and four spaces, called the staff.



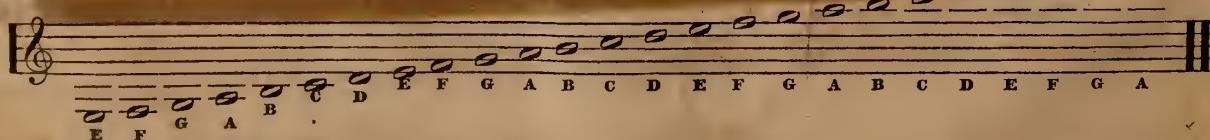
If the following sign: called the Treble Clef, or G Clef, is placed at the commencement of the staff, the lines and spaces, or rather their respective notes, are termed as follows:



The lines and spaces in succession read:



To complete the series of notes used for the Guitar, it is necessary to introduce *ledger-lines* above and below the staff:

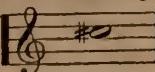


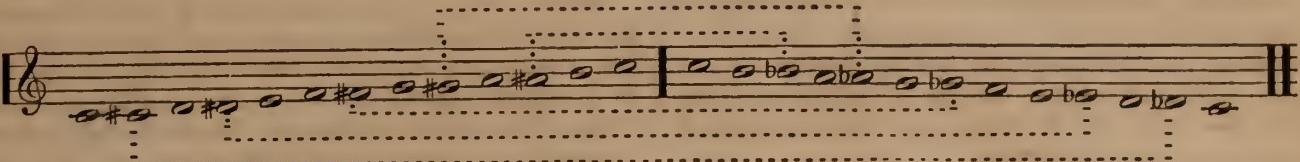
\* For the present it will be sufficient if the pupil learns the notes as far as G, above the staff.

# METHOD FOR THE GUITAR.

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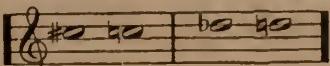
The sounds here represented, by what are called natural notes, are not all equally distant from each other in point of pitch; between some of them there are sounds for the notation of which we have no separate place left. Such is the case, for example, between C and D. We either consider that sound as a C, raised from its original degree, and call it C sharp,

C#,  or, we regard it as a D, lowered from its

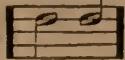


It will be observed that there is no intermediate degree between E and F, or between B and C.

If a note that has been raised or lowered by a sharp, (#), or flat, (b), is to be restored to its natural degree, this sign, (n), called

*a natural*, is prefixed to it: 

The value, time, or duration of a note is determined by its form. The longest note used in Guitar music is called a whole

note, or semibreve, , a stem at its side 

makes it a half note, or minim the head filled up 

makes it a quarter note, or crotchet; a hook to the stem

makes it an eighth note, or quaver; two hooks,

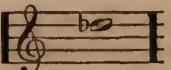
transform it into a sixteenth note, or semiquaver;

three hooks  into a thirty-second note, or demi-

semiquaver; and four hooks  into a sixty-fourth

note, or hemidemisemiquaver. The relative value, or duration

of notes is shown by the following table.

natural position, and call it D flat, Db.  The

following diagram will show, where such intermediate degrees are found. The dotted lines connect the notes which represent the same sound.

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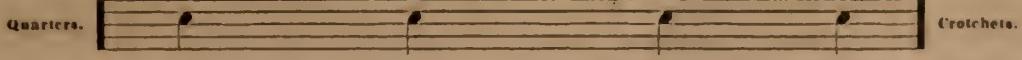
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## METHOD FOR THE GUITAR.

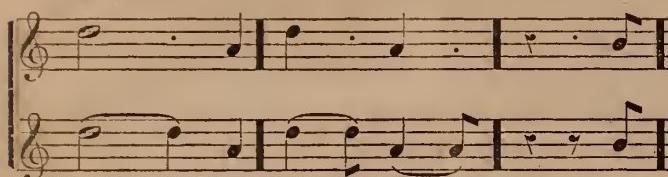
Thus, it will be understood, that during the time given to one semibreve, two minimis must be played; in the time of one minim, two crotchets, etc., etc.

Each class of notes has a corresponding sign for silence, called *rest*.



A *Dot* placed behind a note adds to its duration one half of its original value. It is the same with dots after rests.

## EXAMPLE.

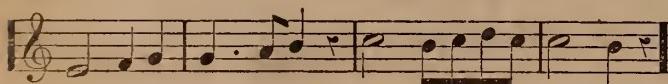


If two dots are placed behind a note, or rest, the second dot adds to the whole, a quarter of the original length of either.

## EXAMPLE.



To facilitate the reading of these many-shaped notes, and rests, all musical compositions are divided into *measures*, formed by those groups of notes and rests which are contained between two lines, or *bars*, drawn perpendicularly across the staff.



If we consider a number of consecutive bars, or measures, of a strain, and compute the value of the successive notes and rests in each, we shall find that one bar has the same duration, that is to say, the same aggregate amount of quavers, or crotchets, as the other. Indeed, we always find it stated at the commencement of a piece, how many fractional parts of a unit each bar is to contain; for on this regular measurement of time throughout a piece, the pleasing flow of melody, to a great extent, depends. When we are to have four crotchets in a bar, it is expressed by

this sign,

This is called *common time*. Three crotchet

time, , and three quaver time, , are

present in music as called triple time. Six quaver, , nine quaver,



, twelve quaver, , and six crotchet time, , are comprehended under the name of *compound time*.

A certain stress or accent is laid on the first note of the bar, and a second, but weaker accent falls on the note with which the second half of the bar begins. In common time, therefore, the greatest weight falls on the first crotchet, and the second and fourth have less than the third. In triple time, only the first note of the bar receives the accent. In six quaver time, the first and fourth quaver of the bar are accented.\*

## RECAPITULATION.

## NOTES. PITCH.

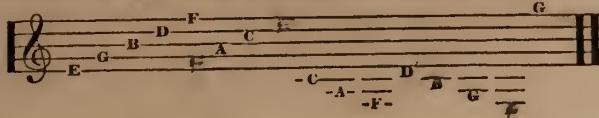
- Q. By what means are musical sounds represented to the eye?
- A. By certain characters called *notes*.
- Q. How is the relative pitch of sounds determined by notes?
- A. By their being written on a system of lines and their intermediate spaces, called a *staff*.
- Q. How many lines and spaces has the staff?
- A. Five lines and four spaces.
- Q. Can the staff embrace all the notes produced on the Guitar?
- A. It cannot.
- Q. How are the rest of the notes written?
- A. On and between auxiliary, or *ledger-lines*, above and below the staff.
- Q. What are the names of the notes?
- A. A, B, C, D, E, F, G.
- Q. How are these names applied to the staff?
- A. By means of a sign, called *clef*.
- Q. What clef is used for guitar music?
- A. The treble, or *G clef*.
- Q. How is the clef formed, and where is it placed?
- A. Thus: ; and it is placed on the second line, counting from below.
- Q. What then is the name of the second line?
- A. G.

\* Further remarks on notation will be found among the exercises, as occasion calls for them.

# METHOD FOR THE GUITAR.

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Q. What are the names of the lines in the following diagram?



A. E, G, B, D, F.

Q. And of the spaces?

A. F, A, C, E.

Q. What letters are on the lines below the staff?

A. C, on the first; A, on the second, and F on the third.

Q. And what letters are in the spaces?

A. D, in the first; B, in the second; G, in the third, and E, in the fourth.

Q. What is the name of the space immediately above the staff?

A. G.

Q. Name all these lines and spaces in succession.

A. E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Q. Do the names of the notes coincide with those of the lines and spaces on which they are written?

A. They do.

Q. What general term is applied to the notes just enumerated?

A. They are called natural notes.

Q. Are there any other sounds besides those expressed by the natural notes?

A. There is an intermediate sound between every two successive natural notes, except between E and F, and between B and C.

Q. How are these intermediate sounds represented on the staff?

A. By certain signs called sharps, (#), and flats, (b), prefixed to the natural notes.

Q. How is the sound between C and D represented?

A. Either by a sharp prefixed to the C, in which case the note is called C sharp, or by a flat before the D, which is then called D flat.

Q. How is such a note restored to its original degree?

A. By having a natural (n) prefixed to it.

Q. Are all the other intermediate notes derived and treated in the same way?

A. They are.

## LENGTH OF NOTES. RESTS.

Q. How may notes differ from each other as regards the length, duration, or value of the sounds they represent?

A. They are either units, or whole notes; half notes; quarter; eighth; sixteenth; thirty-second; or sixty-fourth notes.

Q. How is the whole note, or semibreve characterized?

A. By an open oval, or head.

Q. The half note, or minim?

A. By an open head and a stem.

Q. What distinguishes the quarter note, or crotchet?

A. A filled head and stem.

Q. The eighth note, or quaver?

A. A filled head, stem and one hook.

Q. The sixteenth note, or semiquaver?

A. A filled head, stem, and two hooks.

Q. The thirty-second note, or demisemiquaver?

A. A filled head, stem, and three hooks.

Q. The sixty-fourth note, or hemidemisemiquaver?

A. A filled head, stem, and four hooks.

Q. May the stems and hooks of notes be turned upward or downward, without influencing their value?

A. They may.

Q. How are the marks for silence called?

A. Rests.

Q. How is the whole bar rest represented?

A. By a filled parallelogram marked under a line.

Q. The half rest?

A. By a filled parallelogram marked over a line.

Q. The quarter rest?

A. By a hook turned to the right.

Q. The eighth rest?

A. By a hook turned to the left.

Q. The sixteenth rest?

A. By a double hook turned to the left.

Q. The thirty-second rest?

A. By a stem with three hooks turned to the left.

Q. The sixty-fourth rest?

A. By a stem with four hooks turned to the left.

Q. Can the value of a note, or a rest, be increased without changing its form?

A. It can, by a dot.

Q. What is the effect of the dot?

A. If placed directly after a note, or rest, it increases its value one half.

Q. What is the effect of a second dot placed directly after the first?

A. It adds to the whole, one quarter of the original value of the note, or rest.

Q. What is the equivalent of a whole note with a dot?

A. A whole note and a half, or three half notes.

Q. And of a whole note with two dots?

A. One whole note, one half note, and one quarter note; or seven quarter notes.

Q. Does this proportion hold good with regard to the other notes and rests?

A. It does.

## TIME.

Q. What is a BAR?

A. A perpendicular line drawn across the staff.

Q. What is its use?

A. It facilitates the reading of music, by dividing every strain into small portions of equal duration.

Q. What is a MEASURE?

A. That which is contained between two single bars.

Q. What is meant by TIME?

A. The duration or value of a measure.

Q. How is that determined?

A. By figures placed at the commencement of a piece showing how many fractional parts of an unit each measure is to contain.

## METHOD FOR THE GUITAR.

Q. What essential varieties can there be in this distribution of time?  
 A. There is common time, triple time, and compound time.

Q. What constitutes common time?

A. A number of fractional parts in a measure which can be divided by two.

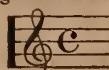
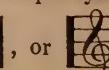
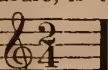
Q. And triple time?

A. A number which can be divided by three.

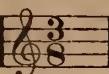
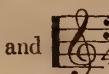
Q. And what is compound time?

A. A combination of several measures in triple time.

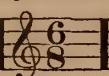
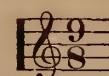
Q. What figures are most frequently employed to indicate common time?

A. This  , or  , which directs that each bar, or measure, is to contain four crotchets, or quarter notes; and this  , which gives two quarter notes to each bar.

Q. How is triple time generally represented?

A. By  and  .

Q. And compound time?

A. By     .

Q. When the fractional parts in a bar are counted, or marked by beating, does each beat receive an equal emphasis?

A. The first beat in the bar is always more accented than the rest.

Q. Are any other beats accented?

A. In common time, the third beat has also an emphasis; and in compound time, the first of every group of three fractional parts is likewise accented.

*HERE*

## HOLDING THE GUITAR.

The most convenient manner of holding the Guitar, is, to let it rest with the cavity of its left side on the left knee,\* its head being about level with the shoulder of the performer. A footstool under the left foot is almost indispensable to a beginner. The right, or upper side of the instrument should be a little inclined towards the player, so that he has a glimpse, and no more, of the surface of the fingerboard.

The left hand supports the neck by means of the forefinger and thumb, without allowing it to sink to the depth of the division between them. The root of the little finger should be brought near the fingerboard, so that this finger, though shorter than the rest, may also fall, with its fore-joint, perpendicularly on the strings. The ball and palm of the hand must, as a gen-

eral rule, be kept removed from the neck; the elbow must neither be elevated, nor drawn close to the side, but hang down naturally. The fingers must, as much as possible, be held parallel with the frets, and whenever they are called into play, the required counter-pressure should be afforded by the FORE-JOINT of the thumb.

The right hand has its place generally over the strings between the bridge and the rosette, and it is supported by its little finger,\* planted near the thinnest string, about two inches above the bridge. The fore-arm rests on the edge of the instrument.

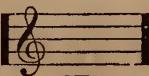
In order to sound a string, place the point of the respective finger against it, push it gently, either with the thumb towards the fingers, or with the fingers toward the thumb, and let it slip off suddenly without allowing the nails to come in contact with it. The best tone is produced by the edge of the point of the finger. The strings must not be pulled, but pushed. The principal condition of a rapid execution, as far as the right hand is concerned, is, that its exertion be confined to the fingers alone, which must act from the root or knuckles, and that every attempt at facilitating their first efforts by a jerk of the hand, or arm, or by taking the little finger off the sound-board, be carefully abstained from.

## THE FINGERBOARD

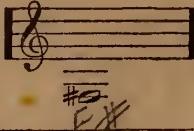
Is furnished with frets to enable us to shorten the strings effectually, by pressing them down, or stopping them with the fingers of the left hand, in order to draw from each, a number of sounds varying in pitch. There are twelve frets from the nut to the body, and at least five more over the sound-board; however, for the present, we need only consider the four frets nearest the nut. It will be recollect that the lowest note of the

Guitar is E.  . This is the sound of the thick-

est silver string. By placing the point of the first finger of the left hand on that string, immediately above the first fret, and pressing it down firmly, it will give the sound of F.

 Proceeding, in like manner, with the second

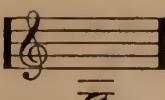
 finger at the second fret, we obtain F sharp.



\* It is sometimes asserted that the little finger had better not rest on the finger-board, lest the other fingers be cramped. There is, however, no danger of that, if the bridge is not too high; and it is difficult to see how, considering the rapid and close action often required of these fingers, they can be kept steady enough for an unerring touch with a point of support so far off as the middle of the fore-arm. A slow movement may doubtless be played in this manner, when the fingers can recover their position in the intervals of time, but it seems more than improbable that they will ever acquire a great degree of independence by such practice.

\* Some pretend that it is preferable to support the Guitar with the right knee. There may be no objection to this method so long as the performer limits himself to a few chords stopped near the nut; but when the left hand is carried up to the twelfth fret, or beyond, its pressure would tend to push the Guitar off the lap altogether, and it would lose the necessary facility, and force of action, when the points of the fingers are brought to bear upon the strings in an oblique direction.

The third finger, at the third fret, produces G.



and the fourth finger, at the fourth fret, will give G sharp.

Thus the series of notes produced by the open E string, and at the first four frets are :

We have, in the begin-

ning, no occasion to proceed any farther on that string, for the next open string will give us the next note of the scale, which

is A. If we treat the A string in the same

manner we did the E string, we obtain the following notes.

The next, or D string,

A A# B C C#

has . Then comes the G string, on which we only ascend to the third fret, thus :

. The following is the B string,

producing and finally, the thin-

nest, likewise called E, or first string, has

The open strings are tuned

thus : 6th 5th 4th 3rd 2nd 1st string.

and the entire scale presented by them, up to the fourth fret, is :

E STRING.      A STRING.      D STRING.      G STRING.      B STRING.      E STRING.

The use of the other frets will become evident hereafter. In the mean time, the pupil should repeatedly stop the strings at all the frets mentioned, in regular succession, and name the notes they represent, so as to become somewhat familiar with the finger-board.

the string you are tuning is fastened, and which way the pegs, or screws turn.

The mechanical part of the operation of tuning, as here described, may be easily understood, yet beginners find it often very troublesome to tune their instruments, because their ear cannot exactly determine whether, for instance, the D taken on the A string and the sound of the open D string are in unison or not, the one being produced by a short, thick string, and the other by one much thinner and longer; hence, though the two D's may agree perfectly in pitch, their quality of tone will differ, which is apt to mislead the student for a time. This obstacle will be gradually overcome, if the teacher causes the pupil to tune his instrument at the beginning of every lesson, guiding the ear of the latter chiefly by questions and directions.

It may be observed here, that Gitar-music is written an octave above its actual pitch, in order to supersede the necessity of a double staff as used for Harp, or Pianoforte music. The true pitch of the open strings is this :



## TUNING THE GUITAR.

TUNE the fifth, or A string, in unison with an A tuning fork, or take the tone from another instrument; then stop the A string at the fifth fret, which will give you D, and tune the D string in unison with that. This done, take the G at the fifth fret of the D string, and regulate the open G string accordingly. The G string is then stopped at the fourth fret, to produce B, which you take as a pattern-sound for the open B string. On the fifth fret of the B string is E, by which you tune the open E, or first string. You then regulate the lower E, or sixth string, according to the first, and, to ascertain whether its pitch is correct, stop it at the fifth fret, which should produce A, and compare it with the sound of the open A string, from which you started. To prevent confusion, take good note as to which peg

## RECAPITULATION.

## QUESTIONS TO BE ANSWERED BY THE STUDENT.

How many strings has the Guitar?

What are their names?

Which is called the first string?

How many frets has the Guitar between the nut and the body?

What notes are produced at the first four frets on the sixth string?

What notes are found at the same frets on the first string?

What notes are played on the A string?

At which fret does the sound of a lower string coincide with that of the next string above?

At which fret is the G string in unison with the B string?

Name the notes on the D string, G string, and B string.

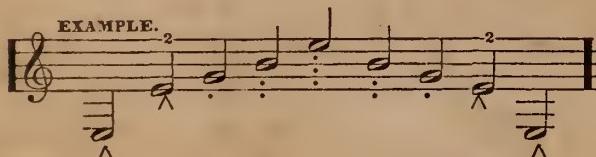
## SIGNS.

## FOR THE LEFT HAND.

Thumb,	-	-	x
First finger,	-	-	1
Second finger,	-	2	
Third finger,	-	3	
Fourth finger,	-	4	

## FOR THE RIGHT HAND.

Thumb,	-	-	^
First finger,	-	-	•
Second finger	-	:	
Third finger,	-	:	



## ON PRACTISING.

Those who would make rapid progress on the Guitar, should devote to it a couple of hours every day; in the beginning, however, short pauses ought to be frequently made in practising, until the hands, and especially the points of the fingers are insured to their task.

It cannot be too strongly urged, that all practice is in vain which does not tend to impress the student's mind with an accurate perception of the distances to, and the direction in which the fingers have to move. Consider therefore, mentally, their actual position and the changes intended in either hand, and avoid playing, as it were, at random.

Do not play a whole piece over and over again in order to master some difficult passage, but practice such in detail.

Before playing a piece for the first time, examine it, and observe how the notes, or musical figures with which you are not yet familiar, are to be executed. This will do much towards enabling you to play in time, which means, to allot to every note and rest its due value or length.

## EXERCISES.

OBSERVE. A sharp placed at the clef influences all the notes which bear the name of the line or space occupied by that sharp.

In the first exercise, there is a sharp (#) on the F line, consequently every F occurring in it is to be read F#. There is, moreover, a sharp before the D in the fourth bar, the effect of which does, however, not extend beyond the bar in which it stands, it is called an *accidental*, in contradistinction to the sharp at the beginning of the staff, which, together with the clef and the figures, indicating the time, constitutes what is termed the signature of the piece.\*

The exercise is to be considered as written in two parts, *Bass* and *Treble*, the first note of every three belonging, as a quaver to the one, and as a dotted crotchet to the other. The fingers of the left hand must continue on the stopped notes, until their value is expired. In the fifth, sixth, and eighth bar, the first Bass note is *tied* to the second, which means, that it is only to be struck once, but held as long as the value of both notes taken together, requires it. If two or more consecutive groups of notes have one stopped note in common, it is generally recommended to keep the finger on it all along, instead of putting it down anew each time it is wanted.

Before you begin to play, find out the places of the following notes.



\* It may appear strange that any but natural notes should occur in the first exercise put before the beginner; but there can be no doubt that a pupil will more readily perform a piece with sharps, if the chords they involve are easy of execution, than play a piece composed entirely of natural notes, if it requires a greater physical effort. The key of C, though the easiest to read, is by no means the easiest to play in.

**PLAY VERY SLOW AT FIRST, AND KEEP TIME AS STRICTLY AS POSSIBLE.**

A musical score page featuring a treble clef staff with a key signature of one sharp. The music consists of ten measures, numbered 2 through 11 above the staff. Measure 2 starts with a grace note followed by a sixteenth-note pattern. Measures 3-4 show a basso continuo line with Roman numerals I, II, III, IV, V, VI, VII, VIII, and IX. Measures 5-6 continue the bass line with Roman numerals I, II, III, IV, V, VI, VII, VIII, and IX. Measures 7-8 show a basso continuo line with Roman numerals I, II, III, IV, V, VI, VII, VIII, and IX. Measures 9-10 show a basso continuo line with Roman numerals I, II, III, IV, V, VI, VII, VIII, and IX.

The following exercise contains but the same chords as the preceding one ; they are, however a little more extended, and present a different musical figure ; one new note is introduced.

The letter *f*, at the beginning, is an abbreviation of the Italian word *forte*, (loud). I may add, that *p* (piano) means soft; represented thus,  $\ll$ . Each of these directions should continue to influence the music until a modification is indicated.

*pp*, (pianissimo), *very soft*; *ff*, (fortissimo), *very loud*; *cresc.*, (crescendo), *increasing in power*, also represented by this sign <<; and *decrec.*, (decrecendo), *decreasing in strength*, represented thus, >>. Each of these directions should continue to influence the music until a modification is indicated.

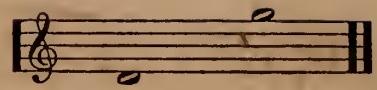
A musical score page showing the violin part for the first movement of Beethoven's Violin Concerto. The score includes a treble clef, a key signature of one sharp, and a common time signature. It features several measures of music with various note heads, slurs, and articulation marks. The page number '1' is printed at the bottom left.

A musical score for 'The Star-Spangled Banner' featuring a vocal line and a piano accompaniment. The vocal line consists of eighth-note chords and rests, with lyrics written below the notes. The piano accompaniment features a bass line with sustained notes and harmonic chords.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of four measures. Measure 11 starts with a forte dynamic (F) and ends with a repeat sign. Measure 12 begins with a piano dynamic (P). The score includes various performance markings such as slurs, grace notes, and dynamic changes.

The following eight exercises being intended for the practice of time, the pupil should count aloud four in each bar.

New notes introduced.



No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

Handwritten note below the staff: *G major*

Musical staff showing a sequence of notes and chords. The first measure starts with a bass note followed by a series of eighth-note chords:  $\overline{\overline{P}}\overline{G}$ ,  $\overline{G}\overline{B}$ ,  $\overline{E}\overline{B}$ ,  $\overline{\overline{P}}\overline{G}$ ,  $\overline{B}\overline{E}$ . The second measure begins with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

Continuation of the musical staff from exercise No. 7, showing a sequence of eighth-note chords:  $\overline{\overline{P}}$ ,  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

No. 8.

Musical staff showing a sequence of notes and chords. The first measure starts with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ . The second measure begins with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

Continuation of the musical staff from exercise No. 8, showing a sequence of notes and chords:  $\overline{\overline{P}}$ ,  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

Continuation of the musical staff from exercise No. 8, showing a sequence of notes and chords:  $\overline{\overline{P}}$ ,  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

No. 9.

Musical staff showing a sequence of notes and chords. The first measure starts with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ . The second measure begins with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

No. 10.

Musical staff showing a sequence of notes and chords. The first measure starts with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ . The second measure begins with a bass note  $\overline{\overline{P}}$ , followed by  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

Continuation of the musical staff from exercise No. 10, showing a sequence of notes and chords:  $\overline{\overline{P}}$ ,  $\overline{G}$ ,  $\overline{B}$ ,  $\overline{E}$ ,  $\overline{\overline{P}}$ .

In the next exercise the fingering for the right hand is too obvious to require explanation ; nor is there any necessity for marking the fingering for the left hand, as there is no new chord introduced. In passing from F $\sharp$  to G, in the second and sixth bar, and from G back to F $\sharp$  in the seventh, do not take the little finger off the string.

The object of this exercise is, to accustom the fingers of the right hand, gradually, to simultaneous action.

To regulate the movement of a piece, certain Italian terms are employed. The most usual are: *Adagio*, slow; *Andante*, moderately slow; *Allegretto*, rather lively, and *Allegro*, cheerful and lively.

**ALLEGRETTO.**

No. 11.

The following *Cadence* is a regular succession of the full chords composing the preceding exercise, and should be committed to memory.

When a chord is preceded by this sign {, the notes are not

played simultaneously in the strict sense, but rather in very rapid succession from the bass upwards ; this manner of breaking a chord should not be too much indulged in.

**CADENCE.**

No. 12.

In order to reduce the fingering for the left hand to something like a system, the term *position* is frequently made use of. as long as the first finger is employed, or held ready, to stop the notes on the first fret, the hand is said to be in the I position. When the first finger advances to the second fret, the hand is in the II position, etc. It will now be seen, that the preceding exercises have all been played in the I position ; and so will be

the following as far as No. 19, inclusively. It results, naturally, when there is but one note to be stopped at the first fret, and one on the second, that the latter is taken with the second finger. It will consequently not be necessary to mark the fingering of the next exercise, except in the sixth and seventh bar, where the fourth finger is required.

No. 13.

When three notes are played together, the thumb of the right hand generally plays the bass, and the first and second finger strike the upper notes, provided they are on two neighboring strings, as is the case throughout the next exercise, with the exception of the eighth bar; the propriety of using the third finger there, in place of the second is self-evident, as the strings on which the two upper notes are played, are separated by an intermediate string.

Be careful-not to remove the second finger from the middle A in the 5th bar, before you come to the G♯ in the next bar. In like manner, keep the F down all through the seventh bar.

*mf.*, (mezzo forte), means *half loud*; *ritard.*, (ritardando), signifies that the movement is to become gradually slower.

The introductory note before the first bar is regarded as a complement of the last bar, which contains only three crotchets, so that the piece contains sixteen full measures.

When an accidental is introduced, it influences all the notes of the same name as that before which it occurs, to the end of the bar, even though they stand in different octaves.

The *pause*,  indicates that the note or chord over which it stands is to be dwelt upon as long as the performer thinks proper.

## ANDANTE.

No. 14.

The chords which form the foundation of the preceding little piece, are presented complete in the next exercise, which, like

No. 12, should be committed to memory. The same recommendation applies to all the cadences in the first part of the book.

## CADENCE.

No. 15.

The Bass F in the seventh bar of the following exercise is marked with a \*, which means that the note is to be stopped by the thumb of the left hand. On this occasion, the neck of the Guitar, contrary to the general rule, sinks quite down into

the cavity between the fore-finger and thumb;\* the fore-joint of the thumb rises above the fingerboard and bends down upon the string.

\* Some Guitarists object to this kind of fingering, but there seems to be no reason why this expedient should not be resorted to, since in many cases, there would be no alternative but to omit the bass entirely.

No. 16.

CADENCE.

No. 17.

The ear will easily recognise that the preceding cadence turns altogether upon the note C. The seven natural notes may be considered as a family whose mutual sympathies are so balanced, that they constantly point to C as to a common centre; and a succession of chords composed entirely of those notes will not fully satisfy the ear, unless the concluding step of the bass, at least, turns to C as to a final point of rest, which in music is called a *Tonic*. It is the same with a succession of single natural notes, the complete series of which form the *scale* of C. All the chords that can be composed with these notes, viewed collectively, constitute the *key* of C. Any key may be satisfactorily realized by the introduction of its principal chords, which are built upon the first fourth, and fifth degree of the

scale, and which, when arrayed in a certain order, form what is denominated a *cadence*.\*

The key of C, then, does not require either sharp or flat, and if any one note of the above cadence were placed under the influence of such a sign, the ear would immediately feel it as a transition (modulation) to some other key. There are *major* and *minor* keys, the difference between which will be explained hereafter; for the present, it should be remembered that the first twelve exercises, having one sharp at the clef, are in the key of E minor; No. 13, 14, and 15, without any sharp, in A minor; No. 16, and 17, without a sharp, in C major; and the following, with one sharp, in G major.

\* Strict writing would require the chord in the 4th bar of the above cadence, to read F, A, C, F, instead of F, A, D, F, but the former being as yet too difficult, the latter was deemed to answer the present purpose as well.

ALLEGRETTO.

No. 18.

Ritard.

## CADENCE OF G MAJOR.

No. 19.

The next number, having two sharps, is in the key of D major. It is played in the II position.

Keep the F# in the first bar down, till you come to the E in the second. There are some new notes introduced, which should be pointed out on the instrument before the piece is at-

tempted. In the last bar but one, there are two notes to be taken with the first finger, which in such cases forms a *barré* or *barrier*. The barré may occasionally extend across the whole of the six strings.

*A tempo* indicates that the regular movement is to be resumed.

No. 20.

ALLEGRETTO

A Tempo

## CADENCE OF D MAJOR.

No. 21.

The fingering of the chord in the last bar of Cadence No. 21, should be  $\frac{2}{4}$ , but in the beginning, the above which is much easier, may stand in its stead.

The following little Waltz, having three sharps, is in the key of A major. The first part is to be played in the II position; the hand is to be held very steady. The D in the first bar must be kept down until it is relieved by the C♯ at the end of the second bar. The second part is in E major; the fourth sharp which that key requires, is introduced as an accidental.

It is played in the I position. The two dots at the double bar imply that the part of the piece to which they point is to be repeated. D. C. (da capo) means, *from the beginning*. The word *Fine* marks the conclusion of the piece after the repetition of the first part as indicated by the D. C.

ALLEGRETTO.

No. 22.

*Fine.*

the Bass well marked.

CADENCE OF A MAJOR.

No. 23.

CADENCE OF E MAJOR.

No. 24.

The student must now be familiar with the ordinary positions of the chords of C, G, D, A, and E major, and of A and E minor. These being the favorite keys on the Guitar, it will be well to recapitulate them before proceeding any farther. For this purpose, play the following exercise, which is especially recommended to those who practice the Guitar chiefly with a

view to accompaniments. The form in which the chords here appear, is called *Arpeggio*, from the circumstance that this kind of musical figure is very common on the Harp. There are a great variety of Arpeggios in use, some of which will be found in the sequel.

In  $\frac{12}{8}$  time, the first, fourth, seventh, and tenth quaver are accented, whilst in  $\frac{6}{8}$  time, the first and fourth quaver re-

ceive the accent. The former may be converted into common time by playing every group of three in the time otherwise al-

lotted to two quavers. This intention is indicated by the figure  $\overbrace{3}$ , and the notes so played are called triplets. The effect is the same as that of  $\frac{12}{8}$  time. A triplet split into six notes of equal value is called a sextelet, and marked thus,  $\overbrace{6}$ .

No. 25.

III pos.

It is believed that the pupil who has carefully practised the foregoing exercises, will find no difficulty in playing ordinary accompaniments. I therefore, subjoin a few specimens adapted to popular songs, which are so transposed as to come within the

compass of almost every voice. As a hint to those, who for their vocal practice are confined to the assistance of the Guitar, they are preceded by two scales with the chords commonly used to support them.

Voice.

No. 26.

GUITAR.

Voice.

No. 27.

GUITAR.

## THE SAD, LONG, WEARY DAY.\*

ANDANTINO. A little quicker than Andante.

GERMAN VOLKSLIED.

No. 28.

1. The sad, long, wea - ry day, In grief is pass'd a - way; The sad, long, wea - ry day, In grief is

Cresc.

pass'd a - way: When ev' - ning comes, I still am weep - ing; And from the window's height, I watch the lone - ly night, sad vi - gils

keep - ing, When all are sleep - ing. And from the win - dow's height I watch the lone - ly night, Sad vi - gils

Decresc.

Ritard.

keep - - ing, When all are sleep - ing.

2. I trifled with his heart, { REPEAT.  
 He said he would depart;  
 And for him, then, would I be weeping;  
 For he might never more  
 Return to his native shore.  
 I'd mourn for him then, and know no sleeping.  
 For he might never, &c.

3. But now the broad, deep sea, } REP.  
 Still severs him from me; }  
 Whose heart and hopes once were mine only.  
 Oh, shall we never meet,  
 My true love never greet,  
 This grief to end, and no more be lonely.  
 Oh, shall we never meet, &c.

\* The pupil, in the beginning, generally feels greater pleasure when engaged in the performance of some favorite piece, than in studying a composition altogether unknown to him. Besides, a popular air, is to him a sort of standard by which he can measure his progress. This is the reason for the introduction of these well-known songs instead of original ones.

In order to avoid contracting a particular style, the student, after learning the above accompaniments, is advised to play some little pieces by another composer, such as ERNST's "Bagatelles Agreeables," for instance.

## CANZONETTA FROM IL TROVATORE.

ALLEGRETTO.

VERDI.

No. 29.

Ah I have sigh'd to rest me, Deep in the quiet  
grave sigh'd to rest me. But all in vain I crave; O fare - - thee  
well, my Le - o - no - ra, fare - thee - well! Ah I have sigh'd for rest, Yet all in vain do I  
crave, O fare - - thee - well, My Le - o - no - ra, fare - thee - well.

\* Sign, employed for the convenience of writing, to indicate that the preceding group of notes is to be repeated.

## CANZONETTA, FROM IL TROVATORE.---Continued.

A musical score for piano and voice, featuring four staves of music. The top two staves are for the voice (soprano) and the bottom two are for the piano. The music is in common time, with a key signature of one sharp (F#). The lyrics are in English, with some words in Spanish (e.g., 'Le - o - no - ra'). The vocal parts consist of melodic lines with eighth and sixteenth notes, accompanied by harmonic chords. The piano parts provide harmonic support with sustained notes and chordal patterns.

Out . . . . . of the love I bear . . . . thee,

Yield . . . . I my life for thee; Wilt thou not

think, Wilt thou not think of me? Oh, think of

me, my Le - o - no - ra, think of me. Out of the love I bear thee,

Yield I my life for thee: Ah think of me, Ah, think of me, my Le - o

no ra think . of me! Tho' I no more be - hold thee,

Yet is thy name a spell, Yet is thy name, Yet is thy name a spell,

cheering my last lone hour, Le - o - no - - - ra, fare - well . . . !

## ITALIAN AIR.

MODERATO.

SARTI.

No. 30.

1. Come to this heart so lone - ly,      Come, cheer me with thy smile;      Thou hast the power

on - - ly      each sorrow      to be - guile;      Yes, thou hast pow - er on - - ly,      Each

sor - row to be - guile.      When thou art far, I lan - guish,      Nor taste the sweets of

peace.      O, come and soothe my an - guish,      And bid each sor - row cease,      And

bid each sor - row cease. Come to this heart so lone - ly,

Come cheer me with thy smile; Thou hast the pow - er

only, Each sor - row to be - guile;

Thou hast the pow - er on - ly Each sor - row to be - guile.

2. Oh, calm ye heav'nly powers,  
My sorrow for awhile,  
And send my best beloved, { Rep.  
Each sorrow to beguile. { Rep.

But if my prayers are fruitless,  
At least let him (her) return,  
To bathe with tears of pity,  
The dust within my urn. { Rep.  
Oh, calm ye heav'nly, &c.

## BELIEVE ME.

ANDANTINO.

ENGLISH BALLAD.

No. 31.

1. Believe me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to

day, Were to change by to - morrow and fleet in my arms, Like fai - ry gift fa - ding a -

way, Thou wouldst still be a - dor'd, as this moment thou art, Let thy love - li - ness fade as it

will, And around the dear ru - in, each wish of my heart, Would entwine it - self ver - dant - ly still.

2. It is not while beauty and youth are thine own,  
And thy cheeks unprofaned by a tear,  
That the fervor and faith of a soul can be known,  
To which time will but make thee more dear.

Oh, the heart that has truly lov'd never forgets,  
But as truly loves on to the close,  
As the sunflower turns on her God, when he sets,  
The same look which she turn'd when he rose

## PART SECOND.

### ON SCALES.

We cannot safely step beyond the sphere of simple accompaniments, without a knowledge of the principal major and minor scales. I shall therefore offer some remarks on this subject, which should be well understood before the corresponding exercises are attempted.

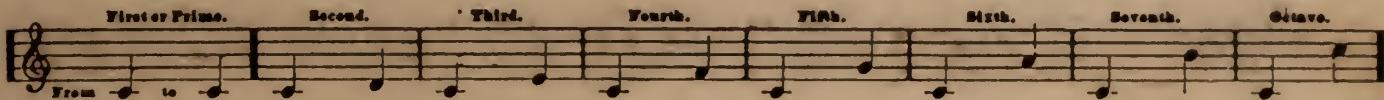
It has already been shown, in connexion with the seventeenth exercise, what constitutes the key and scale of C major. If we examine this scale with a view to the difference of pitch between every two successive notes, we shall find, as has been observed in the article on notation, that the distance from C to D is greater than that from E to F, there being an intermediate

note between the two former, and none between the two latter. The distance from C to D, is, therefore, commonly called an interval of a *whole tone*, and that from E to F, an interval of a half, or *semitone*. If we represent the one by a line, (—), and the other by a dot, (·), the scale from one C upward to the next, will exhibit the following proportions :

C. — D. — E. · F. — G. — A. — B. — C.

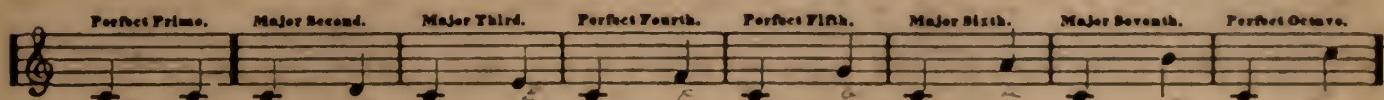
that is to say, the first two steps are whole tones, then comes a semitone, then three whole tones followed by another semitone.

The technical names for the distances of these notes from the fundamental, or key-note, are :



These intervals may, occasionally, be expanded or restricted by prefixing a sharp, or a flat to one or both notes composing them. Thus, the interval may, without losing its character as a second, be altered into

or which would be a minor second, or into a sharp second, thus : etc. With regard to these distinctions, the intervals of the above scale, are :



From the circumstance of the third, in this scale, being major, the whole is called a *major scale*. All major scales must have the same proportions as the above.

shall be obliged to raise the F (which in this case is the seventh) from its natural degree, by means of a sharp.

G. — A. — B. — C. — D. — E. — F#. — G.

If we begin with D, we shall not only want the F# used in the scale of G, but also C#, which is the major seventh of D.

D. — E. — F#. — G. — A. — B. — C#. — D.

If we construct such a scale with G for a key-note, it will soon become evident that the natural notes alone cannot wholly answer that purpose; for, as we require a major seventh, we

Thus it will be seen, that whilst the scale of C major has no sharp, the key of G major requires one, and that of D major, two sharps; by the same rule, A major has three, and E major, four sharps. It is not customary to write for the Guitar in the key of B major, which requires five sharps; the key of

F sharp major with six, and C sharp major demanding seven sharps, are still less in use. The following table shows at a glance how many and which sharps, each of the afore-mentioned keys requires.

SIGNATURE.

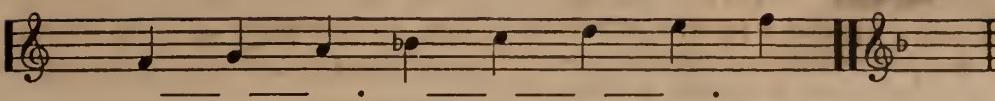
C Major.      G      D      A      E      B      F#      C#

If we construct a major scale on F as a key-note, we shall find that, in order to obtain a perfect fourth, we have to lower the natural B, by means of a flat.

F. G. A. Bh. C. D. E. F.

The scale of F major, therefore, requires one flat. B flat major, in like manner, involves two; E flat major, three, and A flat major, four flats.

SIGNATURE.

F Major. 

Bb " 

Eb " 

Ab " 

As there are but twelve different tones to be found within the compass of an octave, all the major scales are comprised in this enumeration of sharp and flat keys; it is, however, sometimes convenient to use five and even six flats, rather than six or seven sharps, so that we often meet the key of Db major instead of C#, and Gb instead of F# major.

From the foregoing it will be clearly seen, that all major keys are exactly alike in their inner proportions. We have, in fact, only two essentially different scales, if we look at the structure, or the order in which whole tones and semitones succeed each other. The one is the *major*, the other, the *minor scale*, which being composed of whole tones and semitones, are called *diatonic scales*. A succession of semitones only, is called a *chromatic scale*, and does not convey to the ear the impression of any particular key. The minor scale has the following proportions :

1. 2. 3. 4. 5. 6. 7. 8.

— · — — · .

the interval between the 6th and 7th degrees being a sharp second : however, for the better flow of melody, a sort of compromise is usually adopted in the execution of this scale, in consequence of which, the 6th is raised a semitone in ascending, to do away with the sharp second, and in descending, the 7th is lowered a semitone, whilst the 6th returns to its original degree. Taking A minor for a pattern, the correct scale would be :



It is usually played, in ascending ;



In descending :



Since the descending scale of A minor is composed of the same notes as that of C major, there must be a great affinity between these two keys ; they are, therefore, said to be nearly related, and the same signature serves for either. Every major key has its relative minor, bearing the same signature, and being, as may be seen from the following table, always founded on the sixth degree of the major scale.

C major.	A minor.	F# major,	D# minor.
G "	E "	C# "(or Db).	A# "(or Bb)
D "	B "	Ab "	F "
A "	F# "	Eb "	C "
E "	C# "	Bb "	G "
B "	G# "	F "	D "

## RECAPITULATION.

Q. What is an interval?

A. The distance from one note to another

Q. What is a semitone?

A. The interval from one note to that next to it, as from E to F.

Q. What is a whole tone?

A. An interval of two semitones, as from E to F#, or from C to D.

Q. What name is given to a regular succession of semitones?

A. It is called a chromatic scale.

Q. What is a diatonic scale?

A. A certain succession of whole tones and semitones.

Q. How many essentially different diatonic scales have we?

A. Two; the major and the minor.

Q. What is the order of tones and semitones in the major scale?

A. The first step embraces a tone; the second, a tone; the third, a semitone; the fourth, a tone; the fifth a tone; the sixth, a tone; and the seventh a semitone.

Q. What are the intervals of the major scale with regard to the key note?

A. The interval from the key note to the next is called a second; to the one beyond that, a third; to the following one, a fourth; to the next, a fifth; to the one after that, a sixth; then comes a seventh; and finally, an octave.

Q. Are these terms used only with reference to the key note?

A. No; every note of the scale has its second, third, fourth, etc.

Q. Does every third that can be formed in this way embrace the same number of semitones?

A. No; the third from C to E, for instance, embraces four semitones whilst that from D to F contains only three.

Q. How then are these thirds distinguished?

A. The greater one is called a major, and the smaller one, a minor third.

Q. What are the intervals of the major scale with regard to the distinction of major and minor?

A. Major second, major third, perfect fourth, perfect fifth, major sixth, major seventh, perfect octave.

Q. How many semitones does the perfect fourth embrace?

A. Five.

Q. And the perfect fifth?

A. Seven.

Q. The major sixth?

A. Nine.

Q. The major seventh?

A. Eleven.

Q. And the octave?

A. Twelve.

Q. Give me the names of the notes that correspond to these intervals, beginning with C.

A. C. D. E. F. G. A. B. C.

Q. What notes correspond to these intervals, if you begin with G?

A. G. A. B. C. D. E. F#. G.

Q. Why F sharp?

A. Because the scale requires a major seventh, embracing eleven semitones, and the interval from G to F natural would only contain ten semitones.

Q. What notes, then, compose the scale of D major?

A. D. E. F#. G. A. B. C#. D.

Q. If you begin on A, how many sharps do you require to preserve the order of tones and semitones peculiar to the major scale?

A. Three.

Q. Which are they?

A. F#. C#. G#.

Q. On which degree of the scale is the new sharp introduced?

A. On the seventh.

Q. What is the interval from C to G, from G to D, and from D to A?

A. In each case, a perfect fifth.

Q. Since G major has one sharp more than C; D major, one more than G; and A major one more than D; and since there is an interval of a perfect fifth between every two, where must you look for the key that has one sharp more than A major?

A. A perfect fifth above A.

Q. Which note is found there?

A. E.

Q. The key of E major, then, having four sharps, which is the new sharp introduced?

A. D#, being the seventh of E.

Q. According to this progression by perfect fifths, which is the key with five sharps?

A. B major, with A# in addition to the other four.

- Q. Which key has six sharps?  
 A. F# major, with E# in addition to the former.
- Q. And which has seven sharps?  
 A. C# major, with B# added to the rest.
- Q. Name the notes of the scale of F major.  
 A. F. A. Bb. C. D. E. F.
- Q. Why B flat?  
 A. Because the major scale requires a perfect fourth, embracing five semitones, and B natural would be the sharp fourth of F, which contains six semitones.
- Q. Do the keys with flats progress downward by fifths as the sharp ones did upward?  
 A. They do.
- Q. Which then is the key with two flats?  
 A. Bb major, having Bb, and Eb.
- Q. Which is the key with three flats?  
 A. Eb major, having Bb, Eb, and Ab.
- Q. Which is the key with four flats?  
 A. Ab major with Bb, Eb, Ab, and Db.
- Q. Which key requires five flats?  
 A. Db major, demanding Bb, Eb, Ab, Db, and Gb.
- Q. With which sharp key does D flat coincide?  
 A. With C#.
- Q. How many transpositions of the major scale have we had?  
 A. Twelve in all.
- Q. What are the intervals of the minor scale?  
 A. Major second, minor third, perfect fourth, perfect fifth, minor sixth, major seventh, perfect octave
- Q. In what intervals, then, does the minor scale differ from the major?  
 A. In the third and sixth.
- Q. What succession of tones and semitones do these intervals produce?  
 A. A tone, a semitone, a tone, a tone, a semitone, a tone and a half, and lastly, a semitone.
- Q. What is the technical name for an interval of a tone and a half?  
 A. Sharp second.
- Q. Which notes will correspond to those intervals, if you begin with A?  
 A. A. B. C. D. E. F. G#. A.
- Q. Is the scale of A minor always played thus?  
 A. It is generally played with F# in ascending, to avoid the somewhat startling effect of the sharp second, F, G#.
- Q. And how is this deviation from the true scale compensated for?  
 A. By converting the G# into G natural in descending, and restoring the F to its proper degree.
- Q. Which then, are the notes of the descending scale of A minor?  
 A. A. G. F. E. D. C. B. A.
- Q. Are these notes found unmixed in any other scale?  
 A. They are, in the scale of C major.
- Q. What is the result of this similarity of scales?  
 A. An intimate relation of the keys.
- Q. How is this relation indicated to the eye?  
 A. By an application of the same signature to both keys.

- Q. Is this done with all the other major keys and their relative minor?  
 A. It is.
- Q. How is A minor to be distinguished from C major?  
 A. By G#, the major seventh of A, which is always sharpened by an accidental.
- Q. On what degree of the scale of C major is the relative A minor founded?  
 A. On the sixth.
- Q. Is this the case with all the other major keys and their relative minor?  
 A. It is.
- Q. Which is the relative minor of G major?  
 A. E minor.
- Q. How is it distinguished from G major?  
 A. By its major seventh, D#.
- Q. Which is the relative minor of D major?  
 A. B minor.
- Q. Of A major?  
 A. F# minor.
- Q. Of E major?  
 A. C# minor.
- Q. Of B major?  
 A. G# minor.
- Q. Of F sharp major?  
 A. D# minor.
- Q. Of F major?  
 A. D minor.
- Q. Of B flat major?  
 A. G minor.
- Q. Of E flat major?  
 A. C minor.
- Q. Of A flat major?  
 A. F minor.
- Q. Of D flat major?  
 A. Bb minor.

## EXERCISES.

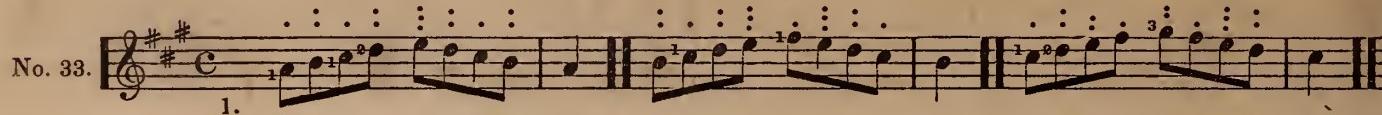
In playing a scale, care should be taken that only one note of it sounds at a time; as soon, therefore, as the value of a stopped note is expired, the finger must be lifted up at once. The open strings occasion some little difficulty in this respect, as their vibration has to be stopped by a slight touch of either the left or the right hand, whichever may be most convenient.

As regards the fingering for the right hand, the general rule is, that no finger should be used for two successive notes, except when they are separated by a rest, or when the first of the two notes is comparatively a long one. The student will, perhaps, find it somewhat troublesome to attend to this kind of fingering at first; it is, however, of the utmost importance, for a clear and rapid execution is impossible without it.

The following exercise will serve to initiate the fingers of the right hand to their new task, in an easy manner, as it requires only a perfectly regular alternation of the first and second finger.



The following exercise shows how scales should be practised at first, until a perfect consciousness of the fingering is obtained. Play each bar eight times in succession before you conclude with the single crotchet in the next.



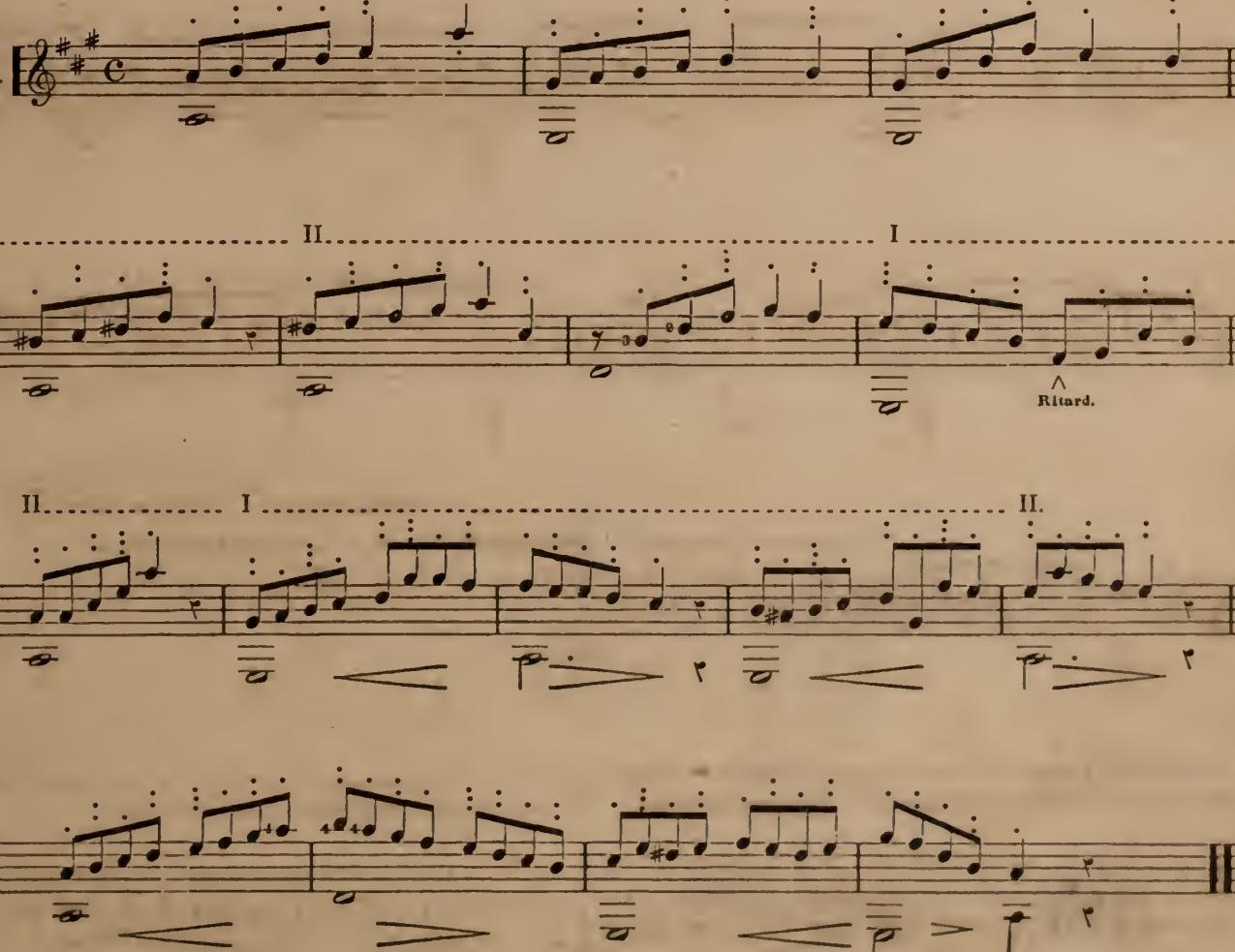
When the student is fully possessed of the fingering of the foregoing exercise, he should attend to the quality of tone. Let him, therefore, repeat No. 33, frequently, giving at first, the same degree of force to every note, in order to equalize

the touch of the different fingers; after this is accomplished, to a certain extent, every ascending portion of the scale should be played *crescendo*, and every descending fraction, *decrescendo*.

The next exercise will confirm the student in the habit of reading the fingering. In passing from the thirteenth to the four-

teenth bar, the little finger slides from A two frets forward to B, after which the hand returns immediately to the II position.

II Pos. .... I Pos. ....

No. 34. 

II ..... I ..... II.

II ..... I ..... II.

II ..... I ..... II.

When the scale extends so far as to make a complete shift of position necessary, it is desirable to effect it whilst an open string is sounding, to prevent any interruption of tone. After a series of notes have been played in a position expressly indicated, the word *loco* is used to signify that the subsequent notes are to be taken in their usual places; to prevent confusion, the note of the open string, during the value of which the shift is to take place, is generally marked thus, O.

In the scale of C major, the shift should, whenever it is possible, be made after the first B, the hand moving from the I into

the V position, so that the middle C is taken at the fifth fret on the G string; the following D will be found two frets higher, on the same string. E, F, and G, are taken on the second string, respectively at the fifth, sixth, and eighth fret. The places of A and B on the first string are known, so that the new notes here introduced are the upper C, D, and E, respectively at the eighth, tenth, and twelfth fret on the first string. In No. three of this exercise there is a second shift necessary in going from the upper C to D. In descending, the changes of position are made at the same places as in ascending.

No. 35. 

V pos. o loco.

V pos..... o loco

V ..... o loco.

V..... o loco.

V..... o loco.

Shifts of position are frequently induced by the notes that accompany the melody, and the middle and upper frets of the lower strings are occasionally required to produce the notes which cannot be reached on the middle strings. As a step to-

wards a thorough acquaintance with the fingerboard, the student may play and learn the notes at the 4th, 7th, and 12th fret of every string, in the following manner :

If a string is struck near the bridge, the character of the tone differs widely from that produced by striking it above the rosette. The latter is peculiarly soft and melting, the former has something more spirited and decided. A proper alternation of both contributes much to the good effect of a piece.

The following Andantino, which is preceded by a prelude, begins in the III position. The middle C in the first bar is taken at the fifth fret on the G string, by the little finger, which

immediately skips thence to the upper C at the eighth fret on the first string. A similar shift occurs in the fifth bar. Observe the change of fingers on one note in the seventh, ninth, and eleventh bar.

The movement in the first three bars of the prelude is *synchronized*, which means that the accent falls on the light portion of the bar, marked thus :>

PRELUDI.

No. 36.

V.....o loco.

barro

## ANDANTINO.

III pos.

V

loco

V.....loco.

mf

p

The right hand fingering of the scale of G is almost entirely | thumb in the one scale, are played with the first finger in the reverse of that of C, inasmuch as the notes played with the other, and vice versa.

No. 37.

1. X -

2.

VII.....o loco.

3.

In the Prelude to the next piece, the first G is taken on the D string, fifth fret, whilst the open G string is used for the second. The sixth bar presents a similar case. For the sake of uniformity, the D in the fourth bar is taken on the A string, fifth fret; and the E, two frets beyond. In that bar and the next, the little finger must not be lifted from the first string whilst gliding from one note to the other.

The D♯ in the twelfth bar of the piece is found between the D and E just mentioned, the middle A is taken on the D string,

seventh fret; G♯ and G♯ are, respectively, at the sixth and fifth fret on the same string.

*Dal Segno* (D.S. §) means, *from the sign*, and indicates where the repetition is to commence.

When a soft quality of tone is to be produced by moving the right hand towards the middle of the strings, it is here indicated by the letter M; the letter B signifies that the right hand is to return to the bridge.

## METHOD FOR THE GUITAR.

39

PRELUDE.

No. 38.

IX.....VII  
loco.

ANDANTE CON MOTO. \*

Dolce e cantabile.

VII.....V.....loco.

B

V pos.

loco.

Cresc.

B

The right hand fingering of the scale of D major corresponds to that of the scale of G.

II pos. .... VII. .... II

No. 39.

VII. .... XI. .... VII. .... loco.

2.

Both the following Prelude and piece contain some *harmonics* marked like the open strings, thus, O. These notes are produced by merely touching the strings, perpendicularly, above certain frets, instead of stopping them in the usual manner.

The Harmonics made use of in regular compositions are found only at the 12th, 7th, and 5th frets, as will appear from the following table.

The tie, — between the first and second note of the Prelude signifies that the second is to be *slurred*. To effect this, the note is not struck with the thumb, but merely stopped by the third finger of the left hand, which must fall with force on the string, so as to prolong its vibration after the value of the first note is expired.

As the subsequent shift from the II to the IX position must take place after the A, it should be executed with great rapidity, that the ear may not perceive the cessation of tone. In the second bar, the lower notes represent the strings on which the

harmonics are to be played. For the E in the last triplet of the seventh bar, the open string is used.

Towards the end of the piece, a new mark will be seen above the upper C# and E. It indicates that this note is to have a certain tremulous quality, which results from moving the finger that stops it, a little up and down in the direction of the string, so as alternately to increase and diminish its tension, affecting thereby the pitch in a slight degree.

The term *tenuto* (ten :) conveys that the respective note is to be held a little beyond the time otherwise allotted to it.

II pos. .... IX

PRELUDE.

No. 40.

12th 12th 12th 12th  
5th 5th

loco. . . . .

M

## ALLA MAZOURKA.

mf p x mf p p p p mf x p

p p f p p p p mf p p f p

ten: loco.

Ritard.

12th 12th 5th

pp p a tempo. f f

loco. Fine.

Cresc.

VII.

Ritard

A tempo

mf p

Ritard M

D.C.

A tempo.

As regards the fingering for the right hand, the scale of A major, in part, corresponds to that of C major. The second scale of the next exercise ascends to the IX position, in which

F♯ is taken on the G string, eleventh fret; G♯, A and B, on the second string, respectively, at the ninth, tenth, and twelfth fret.

No. 41.

In the fifth bar of the next Prelude, the middle C♯ is taken at the eleventh fret on the D string, and the following E at the ninth fret on the G string; the middle C♯ in the seventh bar, is to be found on the G string, immediately behind the preceding D.

The piece itself contains many slurred notes, which like those in No. 40, are to be played by the left hand alone, inasmuch as the finger which stops the upper note, in leaving the fret, pulls the string a little sideways towards the left. If the second note is a stopped one, it must be firmly taken before the finger on the first note leaves its place.

A *glide* occurs in the sixth and seventh bar, which is effected by slipping with the finger that stops the lower note rapidly up to the higher one on the same string, pressing it down all the way, and thus keeping up the vibration until the little note is reached, upon which the principal note, to which the former is prefixed, is struck in the usual manner. Another way of playing this glide is, to repeat the lower note instead of the upper one, thus :



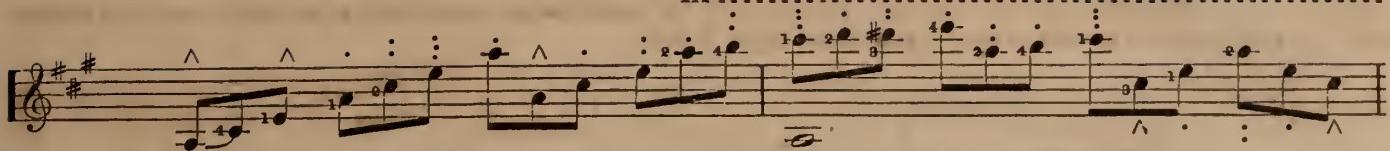
It requires much practice to execute this latter glide elegantly, as the finger that performs it must start the very instant the string is struck. There is yet another species of glide, or rather a substitute for one, which is employed when the notes to be connected cannot conveniently be played on one and the same string; in this case, the finger slips from the one note to some distance in the direction of the other, which is then struck by way of interrupting the glide, and in such close connexion with it, that it appears to the ear as if it had been fairly carried on to the terminating interval, for example :

Glides, though chiefly introduced in ascending, may also be used in descending, especially for small intervals, but then they are generally treated in the manner last described, even if they are played on one string only.

The whole figure, from the middle of the sixth to that of the eighth bar, is played on the D string.

No. 42.

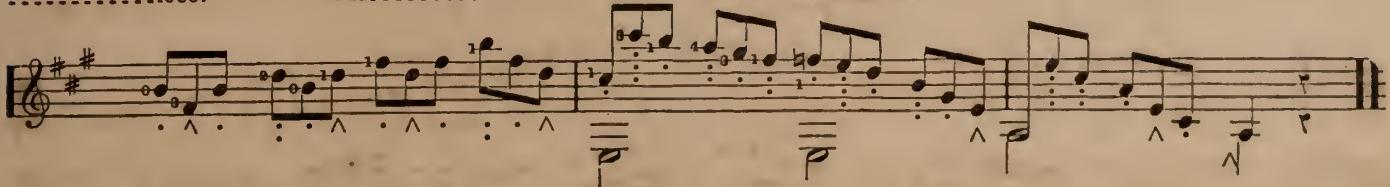
IX



...oco.

VII.

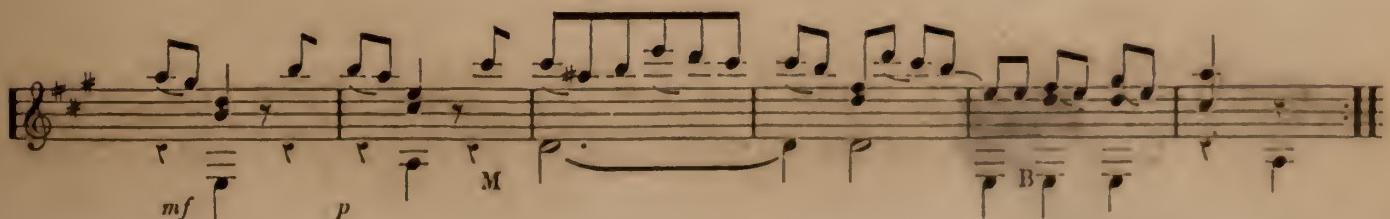
loco.



ANDANTINO.



Accellerando.



Compare the right hand fingering of the scale of E with that of the scale of G.

No. 43.

IX.....

The Prelude in E major contains a double sharp : x, which implies, that a note already affected by a sharp, is to be raised another semitone. The x is recalled by a h, and if the note is to remain simply raised, a simple sharp must be added to the natural, thus : h#. Double flats, (bb) are treated in the same manner as double sharps.

The chords in the fifth and sixth bar, marked IX, are not all played strictly in that position, the D#, Fx, being taken with the first finger at the eighth fret, and the subsequent B#, with the same finger at the tenth fret. As, however, these notes do not involve a shift of the hand, the whole passage is said to be in the IX position. The bass B in the seventh bar is taken on the lower E string, the other bass notes on the D string.

The ninth bar of the piece contains an ornamental figure called a *turn*; of the two little notes composing it, the first only is struck; the second, and the succeeding principal note being produced in the manner of slurred notes. The grace note in the twelfth, twenty-first, and twenty-fourth bar, is called, *Appoggiatura*, the value of which, like that of the turn generally, is taken from the note to which it is prefixed. If the Appoggiatura has a cross, cut through the stem, it is understood to be of very short duration, if not, it takes about half the value of the following note. It must, however, be observed that in Guitar music the long Appoggiatura is usually written out in large notes, so that the short one often appears without its characteristic mark.

PRELUD.

No. 44.

ANDANTINO GRAZIOSO.

The sheet music consists of seven staves of musical notation for guitar, arranged vertically. The key signature is A major (three sharps). The time signature varies between common time and 6/8.

- Staff 1:** Dynamics include *M*, *mf*, and *p*. The section ends with *FINE.*
- Staff 2:** Dynamics include *cresc.*, *p*, and *B mf*. The section ends with *dolce.*
- Staff 3:** Dynamics include *M*.
- Staff 4:** Dynamics include *f*, *B*, *pesante.*, *ritard.*, and *M*.
- Staff 5:** Dynamics include *a tempo.* and *dolce*.
- Staff 6:** Dynamics include *B*, *mf*, *p M*, *x*, *p*, *pp*, and *D.C.* (Da Capo).
- Staff 7:** Dynamics include *VII..... loco.* and *tenz.*

No. 45.

*mf* 3 4 3  
1 M p B cresc.  
  
 2 M  
  
 B 2. M  
  
 p  
  
 f B mf p  
  
 3. B *mf* p f  
  
 p f p  
  
 diminuendo. p

The key of F major does not occur so often in Guitar music as the keys in which the student has hitherto played; it is more difficult, because it rarely admits of the open strings being used in the bass; nevertheless it numbers among the most practical keys, and should therefore be diligently studied.

No. 2 of the following scales is partly played in the X pos., the F which begins the last octave being taken with the first finger, at the tenth fret on the G string.

No. 46.

X.....

2. loco.

## CADENCE.



The little notes at the end of the third part of the following piece form an ornamental *cadence*; such cadences are not regularly divided by bars and need not be played strictly in time, which is here expressed by the words *ad libitum*.

In studying this piece, it will be well to remember that the two E strings have the same notes at the same frets with a distance of two octaves between them.

## **PRELUDE.**



## **TEMPO DI MARCIA.**



The principal major keys: C. G. D. A. E. and F., having been amply illustrated, we now proceed to the minor keys most frequently in use.

In ascending the scale of D minor, the F in the second octave is taken with the first finger at the sixth fret, and the succeeding G, with the second finger at the eighth, skipping the seventh fret. In descending, the hand falls back from the VII into the V pos., in which it remains to the exclusion of the open strings, unto the end of the scale. The practice of scales without open strings is extremely useful, for, supposing the student to have mastered the descending scale of D minor, he

would only have to perform the same manipulation one fret higher in order to play the descending scale of D $\sharp$ , or Eb minor; one fret lower will give him that of C $\sharp$  minor, etc., etc.

In fingering scales and passages for the right hand, we have chiefly to consider how we proceed from one string to the other; if, in ascending, the last note on a particular string has been played by the thumb, the first note on the next string above should be played by the first or second finger, whereas, if the former has been played by the first finger, the other should be struck by the second or third; for instance—

In playing these examples, it will be at once perceived, that the fingering marked as *bad* must be awkward and difficult in quick passages, whilst the other is natural, because it conforms to the structure of the hand. In descending, the contrary order must be observed:

A perfectly strict adherence to this rule will, however, sometimes be found impracticable, or lead to other and greater inconveniences; but if the student has carefully practised the preceding scales, he can never be seriously at a loss in regard to right hand fingering, nor be exposed to the dangers resulting from the too far prevalent habit of using the fingers at random.

SCALE OF D MINOR.

No. 48.

CADENCE.

No. 48.

If a chord contains more than four notes, the thumb is sometimes required to strike two and even three strings in rapid succession, falling, as it were, from one string on the other, whereupon the fingers follow each other as rapidly, so that the whole chord sounds as if it were played with the thumb alone sweep-

ing across the respective strings. The sixth bar of the piece presents two instances of this kind. It is also advisable, and sometimes necessary, in such cases to use the first finger twice in the same chord, once for one of the lower notes, and a second time for the upper one.

PRELUDIUM.

No. 49.

LARGHETTO.

The glide at the beginning of the last bar but one in the above piece is commenced with the fourth finger, for which the

first is substituted as the former approaches the D. In the following scale mind the crescendo and diminuendo.

SCALE OF A MINOR.

No. 50. VIII.....

CADENCE.

The middle D, in the sixth bar of the following Prelude is taken as a harmonic on the twelfth fret, to cover the shift from the X to the II pos. The last note in the eighth bar, A, is ta-

ken on the seventeenth fret, in doing which, avoid raising the elbow of the left arm, or allowing the thumb to slip from behind the neck.

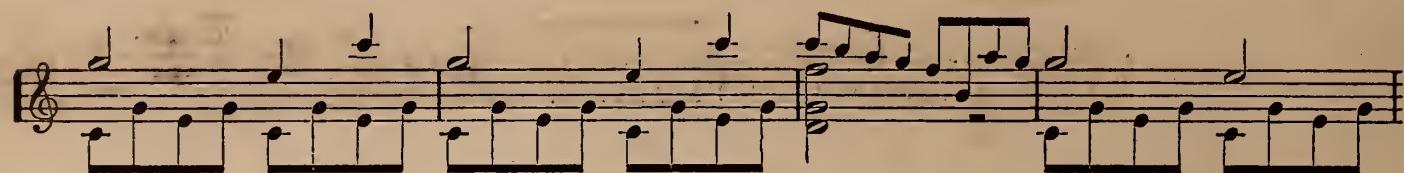
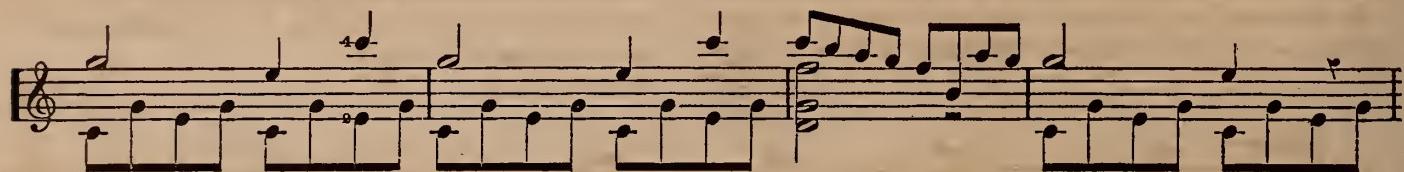
PRELUDE.

No. 51.

ALLEGRO.



FINE.



It will now be evident to the student that the use of the thumb of the left hand in producing certain bass notes cannot be dispensed with, and he will find that it requires but very little effort to stop the E string effectually with it, for instead of

bending the whole fore-joint over the finger-board, as some are apt to do, it is only necessary that its fleshy part should touch the string obliquely, when a slight contraction of the thumb will secure the desired effect, see 6th and 21st bars above.

## SCALE OF E MINOR.



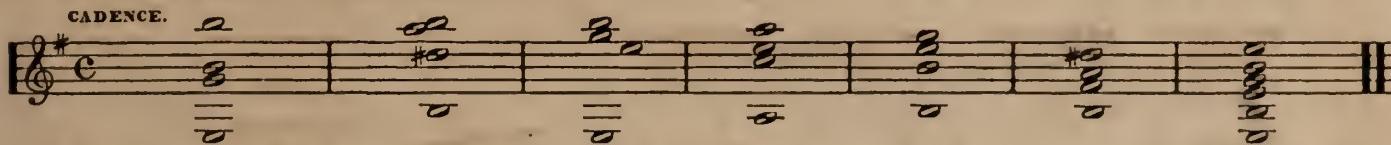
IX..... VII..... loco.



The student's attention has been directed ere this to the similarity of certain scales in regard to the fingering for the right hand. This similarity is the result of the regular alternation of the thumb and the first finger in the lower octave of the instrument, and the natural fitness of the former to strike the lowest

note; it may now be observed that the inherent resemblance which the descending minor scale bears to its relative major, causes the left hand fingering to be, in many cases, the same for both, as will be seen in comparing the descending scale of E minor with that of G major.

## CADENCE.

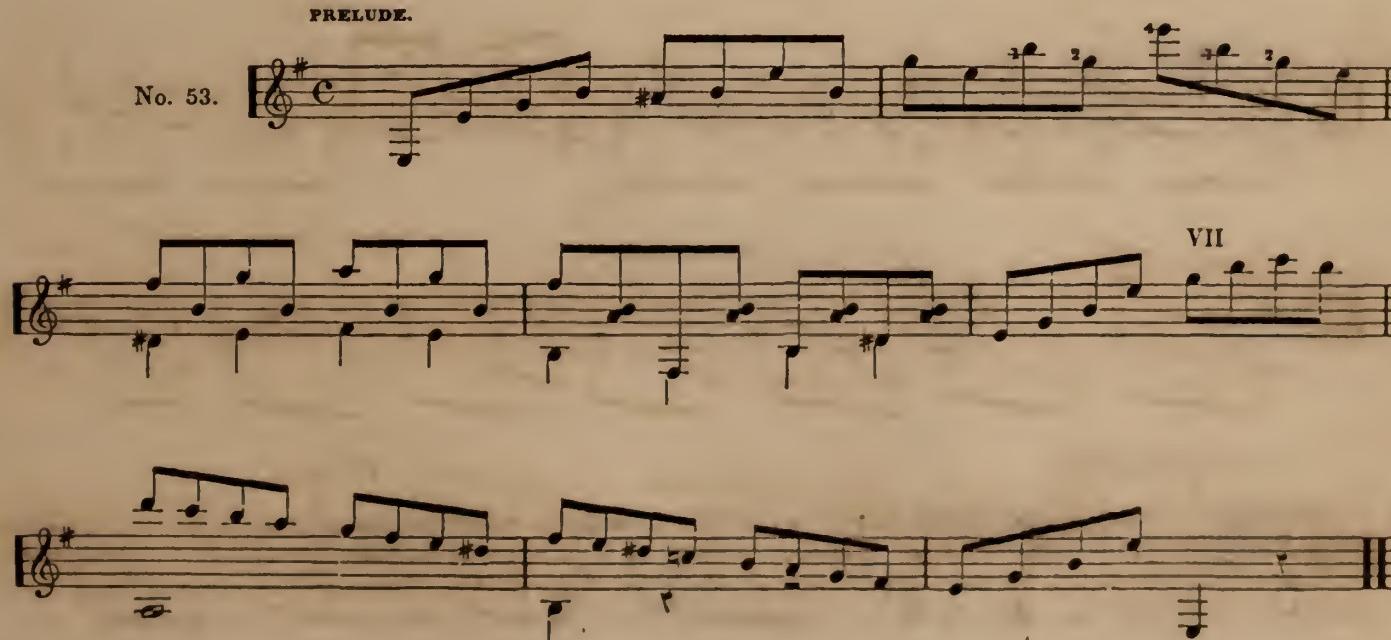


All cadences like the above may be converted into simple preludes by breaking the chords, that is to say, by striking the

notes in succession, in the manner of an Arpeggio; this should also be practised by the student.

## PRELUDE.

No. 53.



Though it may seem strange to recommend a complete shift  
of the hand between two semiquavers, as between A and G, in  
the seventh bar when the same object might be attained by

a half shift, yet in practice, the former method will often be  
found the easier of the two.

**ALLEGRETTO.**

*p*

*cresc.*

*f*

**FINE.**

pp                      p                      mf

D. C.

In Guitar music we rarely find a whole piece written in any other minor key than those with which the student must now be familiar; some of the rest, however, are of importance as

relatives to the most common major keys, and as such they occur frequently in modulations. It is necessary to be well versed in the following.

SCALE OF B MINOR.

No. 54. VII

CADENCE.

VII  
PRELUDE.

loco

SCALE OF F SHARP MINOR.

No. 55.

CADENCE.

PRELUDIUM.

SCALE OF C SHARP MINOR

I pos.

No. 56.

VI

IV

CADENCE.

IX..... loco.

PRELUDIUM.

The following exercise is intended to give steadiness to the left hand in changing positions ; it is likewise calculated for the practise of the *crescendo* and *decrescendo* and for the cultivation of the power of sustained note.

tion of the *legato*, which implies that the notes should succeed each other smoothly, without gaps or sudden transitions from *p.* to *f.*, or from one quality of tone to another.

LEGATO.

No. 57.

1. *p* < > < > < >

VII loco

*p* < > *f* < > *p* < > *mf* < > *p* < > *mf* < > *p* <

*mf* < > *p* < > *mf* < > *p* < > *mf* < > *f* < >

2. *p* < > *x* < > *p* < > *mf* < > *p* < > *mf* < > *f* < >

VII.....

cresc < > *f* < > *mf* < > *f* < > *mf* < > *f* < > *mf* < > *f* < >

VII..... o loco

VII

loco.

IX

VII

loco.

IX.....

4.

f

5.

p

VII

cresc.

f p

IV

mf

cresc.

f p

mf p

The following is an exercise on the short Appoggiatura. The manner in which it is to be executed has been explained in connexion with No. 44. It should be remembered, that the time

required for this ornamental note is taken from the principal one; the Appoggiatura must therefore be played together with the Bass that accompanies the note to which it is prefixed.

## ALLEGRETTO.

No. 58.

p cresc.

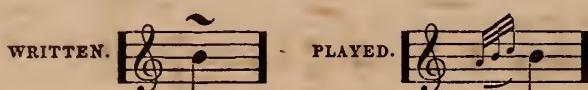
mf

decrease. p

cresc.

decrease.. p

The next exercise serves for the practise of the *Turn*, and *Double Turn*, (Mordente). The former figure consists of two successive grace-notes, the value of which, like that of the Appoggiatura is, in guitar music, taken from the following principal note. The latter consists generally of three grace-notes, the value of which is usually deducted from the preceding principal note. If it is to commence on the degree below its chief note, it is often represented by this sign  $\sim$ ; if it is to begin with the note above, the sign is inverted, or placed upright, thus,  $\#$ ; for example:



An accidental above the sign  $\sim$  affects the upper note of the Mordente :



An accidental below it, affects the lower note :



If the sign, instead of standing over a note, is placed behind it, the Mordente is composed of four notes, ending on the principal one :



If the Mordente stands over a dot, its fourth note assumes the place and value of the latter.



If there are two dots, the Mordente is performed at the expense of the first dot, and its fourth note fills the place of the second dot :



The bass that accompanies the note to which the Mordente is prefixed ought to be played together with that note, and not with the first note of the ornament in the manner of Appoggiatura or simple Turn.

Besides the Appoggiatura, Turn, and Mordente, there are a variety of ornamental figures in use, which however, with the exception of the shake, are always written out in notes; this is frequently the case even with the Mordente, as far as modern guitar music is concerned.

ANDANTE.

No. 59.

The image contains four staves of musical notation for the guitar, arranged vertically. The notation uses a treble clef and a key signature of one sharp (F#). The first staff begins with a sixteenth-note grace followed by eighth notes. The second staff features a sixteenth-note pattern with a dynamic marking 'FINE.' at the end. The third staff includes a bass note on the first beat. The fourth staff concludes with a dynamic marking 'D.C.'

The shake is rarely employed in Guitar-music, as it requires great proficiency to make it effective. It may be performed either on one string, in the manner of slurred notes, as follows:

This block shows a comparison between written notation and actual performance. On the left, under 'WRITTEN.', a single sixteenth-note grace followed by a sixteenth-note head and a sixteenth-note tail is shown. On the right, under 'PLAYED.', a series of rapid sixteenth-note strokes on a single string are shown, illustrating the physical execution of the shake.

Or, it may be played on two strings, as on the Harp, in the following manner:

A staff of guitar notation showing a slurred sixteenth-note pattern across two strings, typical of a harp-like slurred shake.

This mode is generally preferable to the former, but it requires great evenness of touch, and had better not be attempted until after the 71st exercise.

The practice of the slurred shake, as illustrated in the following example, is extremely useful in giving elasticity to the fingers of the left hand.

No. 60.

The student will now be able to play accompaniments of a higher order, such as are here appended; he may again study some pieces of moderate difficulty by other composers taking

care to finger them according to the examples given in this work. SOR's "24 Easy Lessons" are recommended as collateral exercises.

## SERENADE, FROM DON PASQUALE.

"COM' E GENTIL LA NOTTE."—"OH SUMMER NIGHT."

ANDANTE MOSSO.

DONNIZETTI.

No. 61.

Oh! sum - mer night, so soft - ly bright, How-sweet the

1. Com' é gen - til la not - te a mez - zo A - pril É az - zur - ro il  
 2. Com' é gen - til ..... ....

bow - er Where sleeps thy cra - dled flow'r ..... ! The light gale

ciel, La lu - na é sen - za vel..... Tutt' 6 lan -

hies, To rock her bed, And seat - ter dew .....

guor, Fa - ce, mis - to - ro a - mor. Ben mio per - che .....

## SERENADE, FROM DON PASQUALE.—Continued.

a - round her head. Then o'er her fly - - ing, She whispers  
 ..... an - cor non vien a me! For - ma - no l'au - re d'a - mo - re ac-  
 ..... Il tuo fo - del si strug - ge

sigh - ing: Sleep on till morn - ing light! Sweet flow'r. good night! .....  
 ..... cen - de - ti, Del rio nel mor - mo - rar ..... so - spi - ri sen -  
 ..... di de - sir, Ni - na cru - del! ..... Ni - na cru - del! .....

..... Sweet flow'r good night! 'till morn - ing  
 ..... ti, Ben mio, per - che an - cor non vien a  
 ..... Il tuo fe - del si strug - ge di de -

light..... Sweet flow'r good night! good night! good night! { 1st time. { No  
 ..... 2nd time. } Thy  
 ..... piu messe  
 ..... me..... Per - che, per - che ..... ancor non vien a me? Poi  
 ..... sir, Ni - na cru - del, ..... mi. voi ve - der mo - rir!

spoil - er shall come near thee!..... Lul - la - by!..... No blight shall dare to  
 beau - ty's spell will charm thee!..... Lul - la - by!..... No stor - my winds shall  
 quan - do sa - ro mor - to..... pian - ge - rai ..... Ma ri - chia - mar-mi in

sear harm thee!..... Lul - la - by!..... 1st time.  
 vi - ta..... non po - tra - i,

by..... No storm - y winds shall  
 2nd time.  
 tra : : i, Ma ri - chiamar - mi in.

harm thee!..... Good night! good night.....  
 vi - ta..... No, non po - tra - i

S

pp

ff

## CAVATINA, FROM IL TROVATORE.

"IL BALEN DEL SUO SORRISO."—"BRIGHTER THAN THE STARS."

VERDI.

No. 62.

**Largo.**

Bright - er than the stars soft gleam - ing From the a - zure  
 Il ba - len del suo sor - ri - so d'u - na

depths the a - zure depths a - bove Is the pla - - cid ra - diance beam - ing, In the  
 stel - la vin - ce il rag - gio; il ful - gor del suo bel vi - - so nuo - vo in - -  
 smile in the smile of her I love, She for whom, for whom my heart is burning With a  
 fon-de nuo-vo in-fon - de a me cor - rag - gio, Ah! l'a - mor, l'a mo - re ond' ar - do, le fa -  
 love be - yond, be - yond con - trol She a - lone that love re - - -  
 vel - - li in mi - - o fa - vor..... sper - da il so - - le d'un suo

## ARIA, FROM IL TROVATORE---Continued.

67

turn - ing can quell the tempest *delcissime.* of my soul, She for whom my heart is burn-ing with a love beyond con -  
- trol, She a - lone that love re - turn - ing can quell the tem - pest of my soul, She for whom my heart is  
- vo - re, sper - dail so - le d'un suo aguar - do la tempes - ta del mio eor, Ah! l'a - mor, l'a-mo - re ond'  
burning with a love beyond con - trol, She a - lone that love re - turn - ing can quell the tem - pest,  
ar - do, le fa - vel - liin mio fa - vor; sper - dail so - le d'un suo aguar - do la tem - pes - ta,  
can quell, can quell the tempest of my soul.  
ah! la tem - pes - ta del mio eor.

## WHEN THE SWALLOWS HOMEWARD FLY.

F. ABT.

No. 63.

Andantino.

P

FINE.

dim.

*p*

When the swal - - - lows home-ward fly,  
When the white swan south-ward roves,  
When the ro - - - ses scat - ter'd  
To seek at noon the o - range

lie;  
groves;

When from nei - - - ther hill  
When the red tints of nor dale,  
Chants the silv'ry night - - in -  
the west, Prove the sunn has gone to

**WHEN THE SWALLOWS HOMEWARD FLY.—Continued.**

69

*gale; } rest; }* In these words, my bleed-ing heart, Would to thee its grief im - part;

*a tempo.*  
*pp* When I thus thine im - - - - mage loose,

*p* Can I, ah can I e'er know re - - poss!

*sforzando* Can ... I, ah can I e'er know re - - poss!

## ARIA, FROM DON GIOVANNI.

“DEH VIENI.”—“COME SHINING FORTH.”

MOZART.

Come

Allegretto.

No. 64.

VII

Deh

shin - - ing forth, my dear - - est, Thy - self one mo - ment show! ..... Oh!

vieni al - la fi - nes - - tra, O, mi - - - o te - so - - ro! Deh,

if my pray'r thou hear - - - est, Wave but that arm of snow;

vieni a con - so - lar il pian - - to mi - - - o!

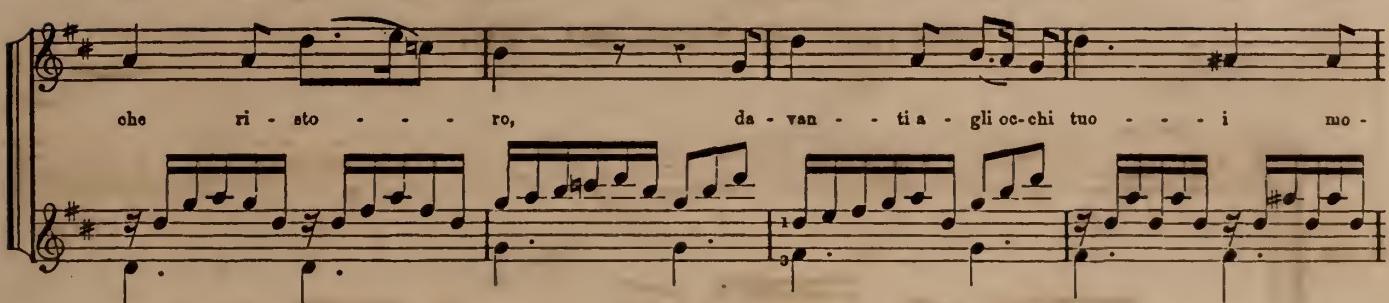
Canst thou my cease - less sigh - - ing, With

Se ne - - ghi a me di dar qual - -

## ARIA, FROM DON GIOVANNI.—Continued.

71

cold in - diff' - rence greet? Ah, wouldst thou see me dy - - - ing, Des -

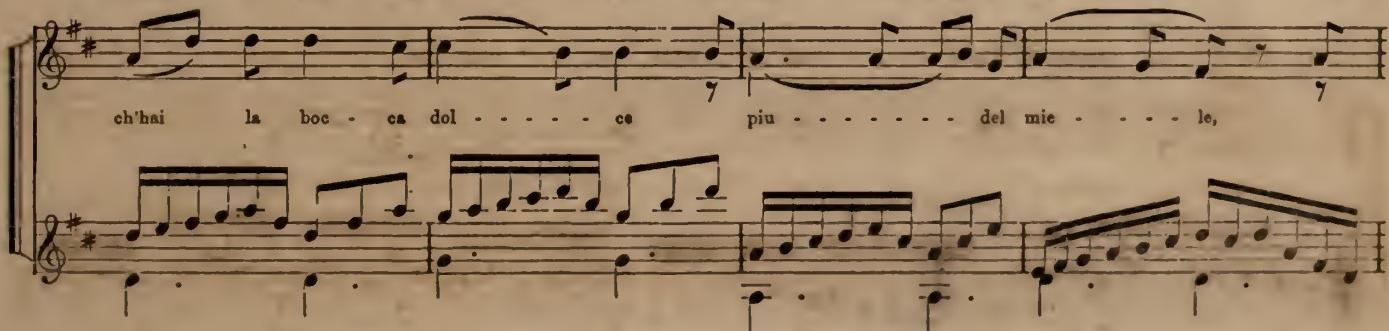


pair - - ing at thy feet?

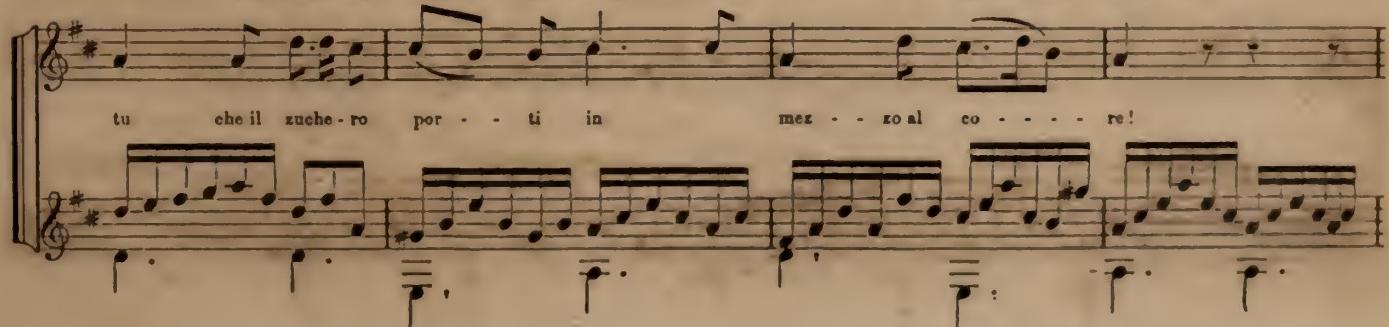
I



breathe un - num - ber'd ro - - - ses, Un - num - - ber'd stars I see, ..... Yet ..



star nor flow'r dis - clo - - - ses, Or balm, or light for me. ..



## ARIA, FROM DON GIOVANNI.—Continued.

Thou in thy bo - - som  
 Non es - - ser gio - - ja

bear - - - - - est The on - ly balm I know, Then  
 mia con me cru - de - - le !

from thy case - ment, dear - - - - est, One bright smile be -  
 las - cia - ti al - men ve - der, mio bell' a - mo - - - -

stow,  
 - - - - re!

## PART THIRD.

The exercises in the preceding portion of this work can be performed without any extraordinary physical efforts; they were intended to make the student acquainted with the principal keys, and the fingering for both hands; they require skill rather than strength, but as there are few, if any, among the more extensive and important works of the great masters that do not demand a superior development of the hand, it is now time to face the purely mechanical difficulties in order to impart to the muscles that degree of force and suppleness which makes the execution of difficult passages easy, and gives to the perform-

ance generally, that polished style on which the pleasure of the audience mainly depends.

The following exercise serves to stretch the fingers of the left hand. At first, the student may be allowed to avail himself of the open strings for the lower notes, but he must gradually learn to adhere to the fingering as it is marked, and finally play the whole piece without using any open string. The finger that stops the upper note must not be lifted up or changed except at the end of each part.

**ANDANTE.**

No. 65.

FINE.

D.C.

In the next exercise, two fingers have to remain stationary.

*Andante.*

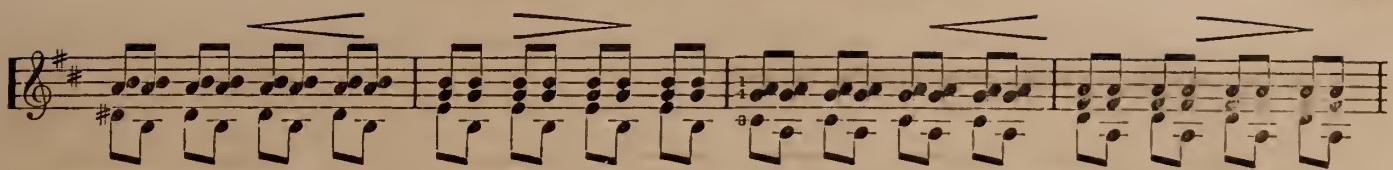
No. 66.

il basso ben marcato.

The contrary movement of the fingers in the next exercise, tends to render them independent of each other.

*Moderato.*

No. 67.



The following exercise for the right hand should be played | the movement must be gradually taken quicker, until the  
very evenly, with the notes of the melody distinctly marked; | utmost degree of velocity is obtained.

Vivace.

No. 68.

IV

8va.....

The accompaniment in the next exercise is played by the thumb alone, the first and second finger alternating on the notes of the melody, which must be played perfectly smooth, so that the ear does not perceive any difference in the quality of tone produced by these two fingers. To effect this, the piece should

be practised sometimes with the thumb and first finger striking together, followed by the second; and sometimes with the thumb and second, followed by the first. The finger which appears weakest, should at first be made to accentuate the note it has to strike.

No. 69.

The sheet music consists of six staves of musical notation for guitar. Staff 1: Treble clef, common time (C). Staff 2: Bass clef, common time (C). Staff 3: Treble clef, common time (C). Staff 4: Bass clef, common time (C). Staff 5: Treble clef, common time (C). Staff 6: Bass clef, common time (C). The music features a continuous pattern of eighth and sixteenth notes, primarily in the treble and bass clefs, with occasional changes in key signature (e.g., one sharp in Staff 2, one sharp in Staff 4, one sharp in Staff 5, and one sharp in Staff 6).

The following is an exercise for the same fingers, which, after alternating in the manner prescribed, may be used in the inverse order for the purpose of equalization. The upper notes should be played so evenly as to produce something like the effect of sustained notes.

It may be observed here, that though the action of the fingers of the right hand should proceed from the knuckles, as has been stated in the article on, "Holding the Guitar," yet in pro-

portion as the fingers become independent of each other, their motion grows less obvious, and in passages like the following seems to be more or less confined to the fore-joints. This apparent inactivity of the other portions of the fingers is in reality the result of habitually confining digital motion to those muscles alone which are required to be active and leaving all others in a state of repose; a faculty which can only be attained by long practice.

No. 70.

FINE.

A six-line musical staff for the guitar, written in common time with a key signature of one sharp. The music consists of six measures of sixteenth-note patterns. Measures 1-5 show a repeating pattern of eighth-note chords (B, D, G) followed by sixteenth-note patterns. Measure 6 begins with a sixteenth-note pattern and ends with a double bar line and the instruction "D. C." (Da Capo).

The object of the next exercise is a further equalization of the touch of the three fingers which will be greatly promoted by their being used in every inversion that can possibly be made.

No. 71.

The music is composed of six staves of sixteenth-note exercises. Staff 1: Descending scale pattern with grace notes. Staff 2: Chordal pattern with grace notes. Staff 3: Arpeggiated chordal pattern with grace notes. Staff 4: Chordal pattern with grace notes. Staff 5: Arpeggiated chordal pattern with grace notes. Staff 6: Chordal pattern with grace notes.

The practice of double stops, i. e. thirds, sixths, and octaves, requires much attention and perseverance; it is however not more difficult than useful in giving to the hand strength and precision.

*Allegretto.*

No. 72. 6 | 8

1. *mf*

*p* *mf* *p*

*f* *p* *p* *f*

2. *p*

*Moderato.*

No. 73. C

1. *mf* *p*

*cresc.*

*p* *mf* *f* *p*



Musical score for guitar showing measures 10 through 13. The score includes a measure number *2.* and dynamic markings *<-->*

In the above exercise, the double notes on the upper strings are struck with the first and second fingers; in the following, however, the thumb must be used throughout as marked in the first bar, not only because this method offers less obstacles to a

rapid execution, but also because the first note of every couple requires a slight accentuation which can be best produced by the thumb.

No. 74. Allegro.

Musical score for guitar, No. 74, Allegro. Measure 1: dynamic markings *<-->*

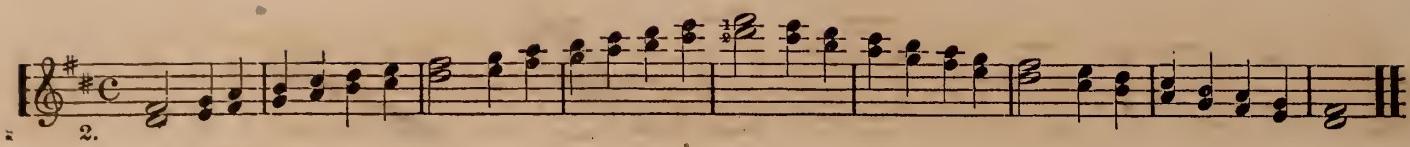
Musical score for guitar showing measures 2-4. Measure 2: *rf*. Measure 3: *cresc.* Measure 4: *f*

Musical score for guitar showing measures 5-10. Measure 5: *rf*. Measure 6: *p*. Measure 7: *rf*. Measure 8: *p*. Measure 9: *rf*. Measure 10: *p*

Musical score for guitar showing measures 11-14. Measure 11: *dimin.* Measure 12: *pp*. Measure 13: *ritard.* Measures 14: dynamic markings *<-->*

a tempo.

Musical score for guitar showing measures 15-19. Measure 15: *cresc.* Measure 16: *f*. Measures 17-18: dynamic markings *<-->*. Measure 19: *mf*. Measure 20: *p*



The bass in a passage of octaves is played by the thumb throughout, whilst the notes of the upper part require an alteration of the fingers, such as occurs in playing melodies generally.

In the following exercise, the strength of the left hand will be put to the test, as well as the student's precise appreciation of distances on the fingerboard. The shifts of position must be very prompt to insure a smooth flow of melody, a regard to

which must be the chief consideration in determining on what string certain notes ought to be taken. A striking illustration of this will be found in the sixteenth bar, where the G # and A in the treble, which are generally found on the G string, will be much more conveniently taken on the D string; a similar case occurs in the twenty-fourth bar. The same motive exists for taking the F # in the twenty-first bar in the manner there prescribed.,

Allegro maestoso.

No. 75.

risoluto.

dolce.

*mf*

*ff*

The style of playing, termed *legato*, at all times difficult on the Guitar, is particularly so, when several successive notes have to be stopped by one and the same finger, as is very frequently the case in a series of octaves. The desired effect will be more readily obtained, when a due distinction is made between accented and unaccented notes, by giving the latter, as nearly as possible, that degree of *piano* with which the preceding, comparatively accented note sounded at the moment of its being intercepted by its successor. This holds good especially in slow movements. The reason is obvious; for a note struck on the Piano, Harp, or Guitar, decreases very perceptibly in strength in the space of half a second or so; if, then, a new note succeeds in melody at the expiration of that time, it will, if played with the same energy as the former, sound like a re-

newed effort, and therefore preclude the idea of its being, as it were, smoothly fitted to the other, which is implied by *legato*. If, on the other hand, the new note commences as softly as the preceding one expired, it will be more easily accepted by the ear as a mere modification of pitch of the same sound. Hence it follows that, on the above named instruments, the *legato* in a strict sense is only possible in conjunction with a *decrecendo*; yet, as in music there is an ever changing tide of *piano* and *forte*, it will not be found impossible even in crescendo passages, to discover some notes to which the above principles may be effectively applied, whilst in quick divisions, the ear accustomed to the so-called imperfect instruments, will readily admit a smooth and closely connected series of notes as a substitute for a *legato* passage.

**Allegretto.**

No. 76

8

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a dynamic of *mf*. Measures 11 and 12 consist of eighth-note patterns. Measure 11 has six measures of eighth notes, while measure 12 has five measures of eighth notes. Measure 12 concludes with a single eighth note followed by a fermata.

0 #

A musical score for piano, showing two staves of music. The first staff begins with a dynamic of **f**. The second staff begins with a dynamic of **mf**. The third measure starts with a dynamic of **p**. The fourth measure starts with a dynamic of **rf**.

8

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a dynamic of *m f*. Measure 12 begins with a dynamic of *p*.

19#

A horizontal strip of musical manuscript paper showing a single staff of music. The staff begins with a sharp sign, followed by a series of eighth-note patterns. The notes are black dots on white stems, with some stems having small vertical dashes at their bases. The staff ends with another sharp sign.

A musical score page featuring two staves. The top staff uses a treble clef and consists of six measures. The first measure contains eighth-note pairs. The second measure has eighth-note pairs followed by a sixteenth-note pair. The third measure features a sixteenth-note pair. The fourth measure contains eighth-note pairs. The fifth measure has eighth-note pairs followed by a sixteenth-note pair. The sixth measure features a sixteenth-note pair. The bottom staff uses a bass clef and consists of six measures. It provides harmonic support with sustained notes and occasional eighth-note pairs. The key signature is one sharp, indicating G major.

9 #

A musical score page showing two measures of music. The key signature is one sharp. Measure 11 starts with a sixteenth-note grace figure followed by eighth notes. Measure 12 begins with a sixteenth note, followed by eighth notes, and ends with a sixteenth-note grace figure.

0#

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a dynamic 'cresc.' followed by a series of eighth-note chords. Measure 12 begins with a dynamic 'f' (forte). The right hand continues with eighth-note chords, while the left hand provides harmonic support. The piece concludes with a dynamic 'ff' (fortissimo) at the end of measure 12.

The student has yet to become acquainted with the rest of the major and minor keys. The following scales, cadences, and preludes, which cannot offer any great mechanical difficulty now, will suffice for that purpose.

Scale of B major.

No. 77.

CADENCE.

PRELUDE.

SCALE OF G# MINOR.

No. 78.

CADENCE.

PRELUDE.

## SCALE OF F SHARP MAJOR.

No. 79.

## CADENCE.

## PRELUDE.

## SCALE OF D SHARP MINOR.

III pos.

No. 80.

## CADENCE.

VI pos.

## PRELUDE. VI

## V

IV

I

VI

## SCALE OF B FLAT MAJOR.

No. 81.

## CADENCE.

## PRELUDE. III

## SCALE OF G MINOR.

No. 82.

## CADENCE.

## PRELUDE.

## III

SCALE OF E FLAT MAJOR.

No. 83.

CADENCE. III

PRELUDE. III

SCALE OF C MINOR.

No. 84.

CADENCE. III

PRELUDE.

## SCALE OF A FLAT MINOR.

No. 85

## CADENCE.

## PRELUDE.

## SCALE OF F MINOR.

No. 86.

## CADENCE.

## PRELUDE.

## SCALE OF D FLAT MAJOR.

No. 87.

I VI I

## CADENCE.

barre. IV I

## PRELUDE.

f barre. ff mf p

## SCALE OF B FLAT MINOR.

No. 88.

I VI I

## CADENCE.

III

## PRELUDE.

<sup>3</sup> <sup>3</sup>

VI  
barre.

## THE BLUE BELLS OF SCOTLAND.

ANDANTE.

No. 90.

## 'TIS THE LAST ROSE OF SUMMER.

ANDANTE.

No. 91.

## JENNY JONES.

ANDANTE.

No. 92.

12th fret.

7th. 12th.

8va.....

12th. 7th.

loco.

8va.....

7th.

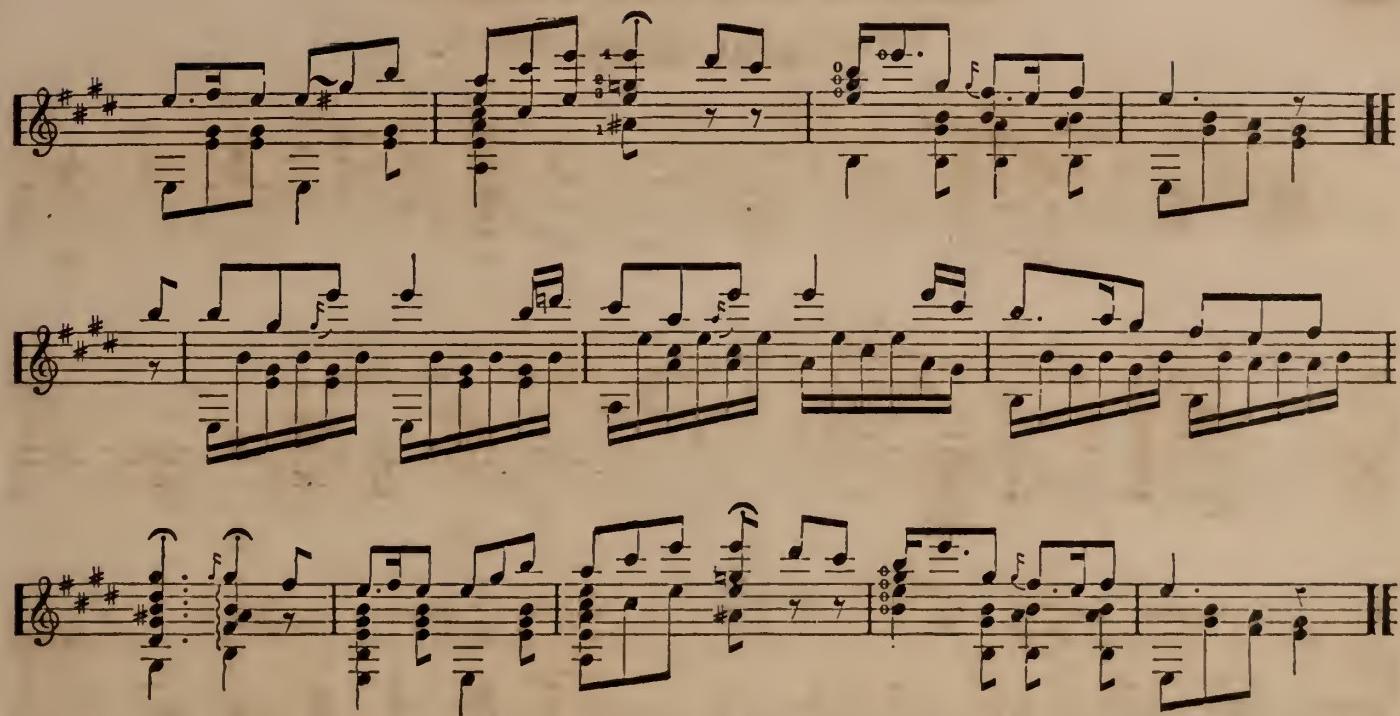
loco.

## MY LODGING IS ON THE COLD GROUND.

No. 93.

6

8



## THE SPRIG OF SHILLELAH.

ALLEGRO.

No. 94.

A piece of musical notation for guitar, labeled No. 94, Allegro, in common time with a key signature of three sharps. It consists of five staves of music. The notation uses a treble clef and includes various note values such as eighth notes, sixteenth notes, and thirty-second notes, along with rests and dynamic markings like accents and slurs. The music is divided into measures by vertical bar lines.

## ST. PATRICK'S DAY IN THE MORNING.

ALLEGRETTO.

No. 95.

ALLEGRETTO.

No. 95.

11 pos.

1st. 2nd.

## GARRY OWEN.

No. 96. ALLEGRETTO.

## PADDY SNAP.

No. 97.

\* The slanting line through the treble notes indicates, that both notes are to be struck with one finger gliding over two strings.

## KATE KEARNEY.

No. 98.

Sheet music for 'KATE KEARNEY' in 6/8 time, treble clef, key of A major (three sharps). The music consists of four staves of sixteenth-note patterns.

## RORY O'MORE.

ALLEGRETTO.

No. 99.

Sheet music for 'RORY O'MORE' in 6/8 time, treble clef, key of A major (three sharps). The music includes a 'FINE.' ending and a repeat sign with 'D.C.' below it.

CONCLUSION.

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THE means which classical composers for the Guitar employ to convey their musical ideas, are so touched upon in the preceding pages, that the student who has followed me attentively to the end, may henceforth trust to his own judgment in all matters relating to the manner of mechanical execution. I have purposely abstained from making him acquainted with certain *effects*, which, though frequently indulged in by a number of Guitarists, are not so fully recognized as to entitle them to a place in an instruction book. As regards style of delivery, he must be referred to the living example of eminent performers, since it would be impossible to describe exactly the latitude which an experienced artist may take, or the minute

details of expression to which he resorts in his interpretations. It is to be hoped that the student's taste has been sufficiently developed to guide him aright in the selection of the pieces he intends to play. Whilst considering the productions of the great masters mentioned in the preface as standards of excellence, he may feel assured that he is proceeding in the right direction, and that he will finally see himself rewarded for his perseverance by attaining to the perfect command of an instrument whose fascinating qualities, if properly displayed, always ensure it a prominent place among the refined sources of musical enjoyment.

OTTO FEDER

## VOCABULARY OF ITALIAN TERMS USED IN GUITAR MUSIC.

A, by, for.	<i>Legieramente</i> , lightly.
<i>Accelerando</i> , accelerating.	<i>Lentando</i> , with increasing slowness,
<i>Adagio</i> , very slow.	<i>Ma</i> , but.
<i>Ad libitum</i> , at discretion.	<i>Maestoso</i> , majestically.
<i>Affetuoso</i> , affectionately.	<i>Marcato</i> , marked.
<i>Agitato</i> , agitated.	<i>Marcia</i> , march.
<i>All, All, Alla</i> , to the, in the style of.	<i>Marziale</i> , martial.
<i>Allegretto</i> , rather cheerful.	<i>Mesto</i> , sadly.
<i>Allegro</i> , quick, lively.	<i>Mezzo</i> , half.
<i>Andante</i> , sedate.	<i>Moderato</i> , moderate.
<i>Andantino</i> , somewhat quicker than <i>Andante</i> .	<i>Molto</i> , much, very.
<i>Animato</i> , animated.	<i>Morendo</i> , dying away.
<i>A piacere</i> , at pleasure.	<i>Mosso</i> , moved.
<i>Assai</i> , very, extremely.	<i>Notturno</i> , night-piece.
<i>A tempo</i> , in the regular time.	<i>O</i> , or.
<i>Attaca subito</i> , commence the following movement directly.	<i>Obligato</i> , indispensable.
<i>Ben</i> , well.	<i>Patetico</i> , pathetically.
<i>Bis</i> , twice.	<i>Perdendosi</i> , disappearing gradually.
<i>Calando</i> , diminishing in tone and quickness.	<i>Pianissimo</i> , <i>pp</i> . extremely soft.
<i>Cantabile</i> , in a singing style.	<i>Piano</i> , <i>p</i> , soft.
<i>Capriccio</i> , a fanciful and irregular composition.	<i>Piu</i> , more.
<i>Coda</i> , a few additional bars at the end of a piece.	<i>Poco</i> , little.
<i>Colla Parte</i> , following the principal part.	<i>Portamento</i> , gliding from one note to another.
<i>Con</i> , with.	<i>Presto</i> , very quick.
<i>Con Brio</i> , with intense animation.	<i>Primo</i> , first.
" <i>Calore</i> , with warmth.	<i>Quasi</i> , as it were.
" <i>Dolcezza</i> , with sweetness.	<i>Quiet</i> , quietly.
" <i>Dolore</i> , with pathos.	<i>Rallentando</i> , see <i>Lentando</i> .
" <i>Fuoco</i> , with intense fire.	<i>Rinforzando</i> , <i>rf</i> . see <i>Forzando</i> .
" <i>Gravita</i> , with gravity.	<i>Ritenuto</i> , holding back in the movement.
" <i>Grazia</i> , with grace.	<i>Rondo</i> , a composition of several strains, each of which is followed by a repetition of the first part, or subject.
" <i>Gusto</i> , with taste.	<i>Scherzando</i> , playfully.
" <i>Impeto</i> , impetuously.	<i>Segue</i> , follows.
" <i>Moto</i> , with animation.	<i>Semplice</i> , simple.
" <i>Spirito</i> , with spirit.	<i>Sempre</i> , always.
<i>Crescendo</i> , increasing in tone.	<i>Serioso</i> , serious.
<i>Da</i> , by, from.	<i>Sforzato</i> , <i>sf</i> ., see <i>Forzando</i> .
<i>Da Capo</i> , from the beginning.	<i>Siciliana</i> , a movement of a pastoral character.
<i>Dal Segno</i> , from the sign. Mark of repetition.	<i>Smorzando</i> , extinguishing.
<i>Decrescendo</i> , decreasing in tone.	<i>Soave</i> , sweet.
<i>Diminuendo</i> , diminishing the tone.	<i>Solo</i> , principal part.
<i>Dolce</i> , soft, sweet.	<i>Sonata</i> , a composition of several movements.
<i>Doloroso</i> , mournful.	<i>Sostenuto</i> , sustained.
<i>E</i> , <i>Ed</i> , and.	<i>Staccato</i> , detached.
<i>Energico</i> , with energy.	<i>Stentato</i> , see <i>Lentando</i> .
<i>Espressivo</i> , with expression.	<i>Subito</i> , quickly.
<i>Forte</i> , <i>f</i> ., loud.	<i>Tardo</i> , slowly.
<i>Fortissimo</i> , <i>ff</i> ., very loud.	<i>Tutta forza</i> , as loud as possible.
<i>Forzando</i> , <i>fz</i> ., with particular emphasis.	<i>Tutti</i> , all.
<i>Grave</i> , the slowest degree of movement.	<i>Un</i> , a.
<i>Istesso</i> , ( <i>Stesso</i> ) the same.	<i>Veloce</i> , rapid.
<i>Larghetto</i> , slow and measured.	<i>Vigoroso</i> , vigorously.
<i>Largo</i> , very solemn and slow.	<i>Vivace</i> , briskly.
<i>Legato</i> , smooth and connected.	<i>Volti subito</i> , turn over quickly.
<i>Lento</i> , slow.	







